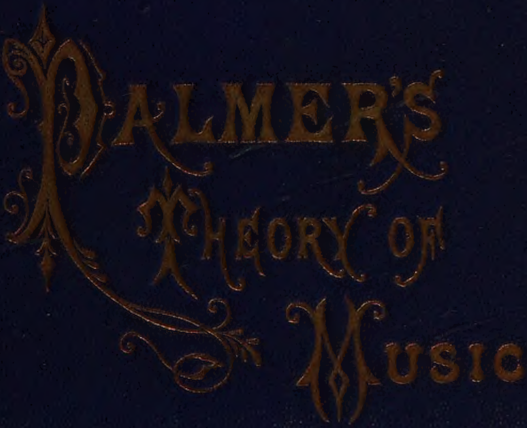

PALMER'S THEORY OF MUSIC

Do not mark this book.

Property of
Fannie M. Brown
& Hobart W. Brown.

To be studied one hour
a day. But it is stu-
died five minutes a week
H. B. Proprieter.

PALMER'S

THEORY OF MUSIC:

BEING A

PRACTICAL GUIDE TO THE STUDY

OF

Thorough-Bass, Harmony, Musical Composition and Form,

FOR THOSE WHO WISH TO ACQUIRE A KNOWLEDGE

OF THE

FUNDAMENTAL PRINCIPLES OF THE SCIENCE,

IN A SHORT TIME, EITHER WITH OR

WITHOUT THE AID OF A TEACHER:

Including 730 questions which are illustrated
by 582 examples, selected from
the works of the
BEST WRITERS ON MUSICAL SCIENCE.

BY

H. R. PALMER.

Cincinnati:
JOHN CHURCH & Co.
CHICAGO:—ROOT & SONS MUSIC Co.
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1876.

PREFACE.

About ten years ago the author published "Elements of Musical composition," which was largely made up from the works of Dr. Crotch, an English musician of the last century, and while it contained many good things, there was much in it which did not comport with our present ideas upon the subjects treated. When the present book was first projected, it was intended only to revise that work, but, upon maturer reflection, it seemed to become necessary to make an entire change, and the following pages are the result.

The volume is divided into two Books, the first of which is Catechetical, and the second Illustrative. Each of these Books is further divided into four Parts, namely Elementary, Thorough Base, Harmony and Composition, and Form. In the Elementary part of Book I, will be found a concise and logical statement of the principles of Musical Notation, and the same are illustrated in the corresponding Part of Book II. Part Second of the first Book is devoted to the subject of Thorough Base, and treats of the formation of chords, their relations, inversions, and the figures by which they are expressed. These are also illustrated in the corresponding Part of Book II. The third Part of Book I, entitled Harmony and Composition, gives a clear idea of the progression of chords and all the entangling principles which such progression naturally involves. The corresponding Part of Book II, not only illustrates these principles, and continually refers back to them, but contains short statements concerning them, which renders this Part of the work a complete manual of Harmony in itself. Part Four of both Books is devoted to the subject of Form, a department of the science of music which is little understood by musicians generally. The Author has endeavored to take the student by easy steps, from the first principles of vocal Forms through the many grades up to the highest Forms of instrumentation; and lest vocal students should feel that this portion of the work is not for them, we would remark that it is only by studying the higher Art-Forms, that we obtain a glimpse of the wonderful attainments of the human mind, from a musical stand-point, and that it is only by gaining some knowledge of the best that we are enabled to form correct opinions. Most people stand at a great distance from such geniuses as Beethoven, Haydn, Mozart, Mendlessohn, and others who are acknowledged to be the world's great master-minds, and admire them in a hazy, uninteligent sort of way; while some go into raptures, and talk learned nonsense about them, thus seeking to hide their ignorance. It is proposed, in this department of the work to assist students in forming a more intimate acquaintance with some of the most sublime writings of these wonder-workers, and to place in their hands a key with which they will be enabled to penetrate into the *Holy of Holies*, the very *inner Sanctuary* of these High-Priests of Song, these great Tone-magicians.

In these days most of the works of the Masters are arranged for the piano-forte, and, in nearly every town will be found some one who has skill enough to be able, at least, to trace out the ideas which are here laid down; and we would advise students, after studying this book, if not able to play themselves, to become acquainted with some one who can, and who will be glad to divide with them the benefits which may be derived from half-hours of mutual conversation upon Art Forms.

The writer would suggest to teachers of the Piano, that the advancement of their pupils would be much more satisfactory to them, if each was required to commit to memory a certain number of these questions and answers, and recite them at each lesson.

The thanks of the Author are due to the friends who have so materially lightened his labors by their encouragement and suggestions, and whose letters of commendation are printed in connection with this preface. To Mr. W. S. B. Mathews, he is especially indebted for valuable suggestions made in regard to the illustrations of the higher Art-Forms.

H. R. Palmer.

New York, June 15th, 1876.

OPINIONS OF PROMINENT MUSICIANS.

From Mr. W. S. B. Mathews, *Organist at the Centenary M. E. Church.*

Prof. Palmer,

Dear Sir:—Allow me to congratulate you on your admirable work on Musical Theory, which I have examined in MSS. I take pleasure in complimenting you on the industry with which you have collected so great a mass of information, much of which was not easily accessible before, and the gratifying success that has crowned your effort to express it in clear and concise language. It covers a ground previously unoccupied, and does it so well that I am very sure it will receive a warm welcome from the musical public, and do a great deal to increase musical inteligence in this country.

Such works lay the foundation for a broader outlook in the after coming generation. You and I know how gladly we would have devoured such a book twenty years ago, and how, like good old Simeon, we came most uncommonly near dying without the sight.

I am yours truly,

Chicago, Feb. 16th, 1876.

W. S. B. Mathews.

From the Eminent Pianist and Teacher, MR. WILLIAM MASON, *Doctor of Music.*

MR. H. R. PALMER,

DEAR SIR:—The examination of your book has given me much pleasure, and its simplicity seems to me one of its chief recommendations. It is progressive, and so clear, concise and logical in its definitions as to be easily and readily understood, and I shall recommend it to my pupils and others as a book from which they can obtain the most useful information concerning the subjects of which it treats, with the least effort and in the easiest way. It appears to me that you have especially succeeded in presenting the matter intelligibly, and have happily avoided the befogged and complicated manner characteristic of most works on the same subject.

Yours, very truly,

ORANGE, N. J., June 6th, 1876. WILLIAM MASON.

From MR. DUDLEY BUCK, *the renowned Organist and Composer.*

H. R. PALMER,

DEAR SIR:—I was very favorably impressed with the design and purpose of your new book. My examination of the advance sheets was necessarily superficial, owing to the short time afforded me for the purpose. Of this, at least, I am certain, that the work will prove of decided value to all who make use of it.

Very truly yours,

NEW YORK, May 23d, 1876. DUDLEY BUCK.

From MR. L. O. EMERSON, *Director and Composer.*

FRIEND PALMER,

I have examined your new work on harmony, and must say that I am exceedingly well pleased with it. It will meet a want which has never before been met. It must prove an invaluable aid in the study of Harmony and Musical Form, and should be in the hands of every musical person.

I am, yours, truly,

BOSTON, Aug. 15th, 1875. L. O. EMERSON.

From MR. W. LUDDEN, *Teacher of Vocal Culture, Author, etc.*

MR. H. R. PALMER,

DEAR SIR:—I have examined the manuscript copy of your new work entitled Theory of Music," and must express myself as delighted, both with its general structure and with the clear and concise manner in which you have treated the several departments into which the work is divided.

Your description of the *Sharp Sixth* with its classifications, giving the origin and derivation of each is the most satisfactory treatment that I have seen, and is calculated to throw light on what has usually been regarded as a somewhat obscure point in musical composition; while Part IV develops, in a peculiarly happy manner, the subject of *Musical Form* which is too little known and recognized by our American musicians.

In my opinion this work will prove an invaluable aid to both teacher and pupil.

Very truly yours,

SAVANNAH, GA., March 8th, 1876. W. LUDDEN.

From MR. F. W. ROOT, *Editor of Song Messenger, Teacher of Voice Culture, Author, etc.*

H. R. PALMER,

DEAR SIR:—I have taken great pleasure in looking through the MSS. of your new book, glancing at the entire plan of the work, and examining with some minuteness those portions of it which treat of Harmony and Form. The thousands of students of musical theory who delve for knowledge, far from the centers of artistic culture, are but poorly provided with means for its acquisition. Our American elementary musical text books have been brought to great perfection; but such of the works before the public, as contain anything like a complete theoretical course, seemed to me practicable only in an atmosphere of culture, under the direction of the best teachers.

I believe your book will go far toward supplying the want which exists in this direction:—Its simplicity and clearness are such that all can understand it, even those that have not had the advantage of especial culture and fine teaching; its comprehensiveness is great, and in its exposition of the material and Form of composition it seems to me practicable beyond precedent. I doubt not that this book will add another to the list of remarkable successes which have crowned your career in authorship.

Very truly yours,

CHICAGO, Oct. 29th, 1875. FREDERICK W. ROOT.

From MR. G. F. ROOT, *Doctor of Music.*

I cheerfully endorse the above, especially what is said of the chapter on "Form."

GEO. F. ROOT.

From MR E. E. WHITTEMORE, *Teacher of Music in the Public Schools of Chicago, Organist &c.*

PROF. PALMER,

DEAR SIR:—When will your new work on *Harmony* and *Musical Form* be ready? I believe it will prove to be a work which every teacher of music in the country will find *invaluable* and *indispensable.*

I was more interested in the pages you showed me, than anything of the kind I have ever seen,

Yours truly,

CHICAGO June 10th, 1875. E. E. WHITTEMORE.

From MR. C. A. HAVENS, *Organist at 1st Presbyterian Church, Chicago.*

MR. H. R. PALMER,

DEAR SIR:—After having examined your work on harmony, I am convinced that it is just what is needed by the musical public, both professional and amateur. The clear and logical manner in which you treat subjects will do muc to render harmony better understood by students. This book deserves a widespread circulation.

Yours truly,

CHICAGO, Sept. 1st, 1875. C. A. HAVENS.

From MR. ADOLPH BAUMBACH, *Organist at Grace Episcopal Church, Chicago.*

H. R. PALMER,

DEAR SIR:—I have looked over your new treatise on the science of Music, and am happy to say, it is the best work of the kind that has ever come under my observation. It is the result of great research and labor, and will be regarded as a welcome guest and guide by all who take an interest in Music as a science. It is a comprehensive and complete work, from the treatment of simple chords up to Counterpoint, and Form. I look forward for its publication impatiently, as I regard it a valuable text book for my pupils.

I remain, very respectfully yours,

A. BAUMBACH.

CHICAGO, Jan. 6th, 1876.

From MR. I. V. FLAGLER, *Organist at Plymouth Church, Chicago.*

MR. H. R. PALMER,

DEAR SIR:—I have examined your new book on Harmony and Form, and am glad to say that I consider it an invaluable work; one which teachers as well as amateurs cannot afford to do without. I particularly admire your chapters on Musical Form; and must say that I have never seen this subject treated with such clearness and conciseness. I am sure that the present work will make itself felt in our musical literature—to which it will certainly form an essential addition.

Yours, truly,

I. V. FLAGLER.

CHICAGO, Ill., Dec. 29th, 1875.

From MR. O. BLACKMAN, *Director of Music at Centenary M. E. Church, and Teacher of Music in Chicago Public Schools.*

MR. H. R. PALMER,

DEAR SIR:—The American Music Teachers will always feel deeply indebted to you for your new work on Harmony, as it puts everything in such an understandible shape, and brings together from so many good sources, the matters of such vital importance to us all. I think it must play a very important part in our American system of education. I am happy in being able to testify in favor of such a good work.

Yours, &c.,

O. BLACKMAN.

CHICAGO, Dec. 29th, 1875.

From MR. WM. F. SHERWIN, *Author and Director.*

MR. H. R. PALMER,

MY DEAR SIR:—I have been so delighted in looking over the proof sheets of your forthcoming Theory of Music, that I hasten to thank you for industriously setting yourself to do so much good, for I believe no work has yet appeared which is so admirably adapted to meet the general needs of American students. You have shown remarkable culinary skill in stripping definitions of useless verbiage and tiresome technicalities, and then "boiling them down" until the truth is made clear to any ordinary mind. But I am chiefly interested in the section upon "*Form*," a subject which has heretofore received comparatively little attention, (my conscience bearing me witness!) but which you have so wisely and attractively set forth, that I am sure it will be given its due place hereafter. I most heartily commend your work to all as a valuable contribution to our too scant musical literature, and am

Yours, very truly,

WM. F. SHERWIN.

NEW YORK, February 18th, 1876.

PART FIRST.

ELEMENTARY.

1. *What is* SOUND?

Sound is any thing audible.

2. *What is a* TONE?

A tone is a sound in which pitch is perceptible.

3. *What is a* KEY?

A family of tones bearing a certain fixed relation one to another.

4. *How many tones constitute a key?*

Seven.*

5. *What is the tonic, or* KEY-TONE?

The tone from which all other tones are reckoned; the point of repose

6. *How are the tones of a key named?*

The tonic, or key-tone, is named one (or eight), the next tone above it is named two, the next three, etc.

7. *What syllables are sometimes applied to the tones of a key?*

The syllables Do, Re, Mi, Fa, Sol, La, Si.

8. *The names of what letters are used as the names of the pitches of tones?*

The names of the first seven letters of the alphabet, A, B, C, D, E, F, G.

9. *What constitutes the* DIATONIC SCALE?

The tones of a key in successive order, from one key-tone, or tonic, to the next, inclusive.

10. *What is the* STAFF?

The staff is a character used to represent the pitches of tones.

11. *Of what does it consist?*

It consists, mainly, of five parallel lines and the spaces which belong to them; and is frequently enlarged by means of short added lines and spaces, above and below.

12. *How are tones represented as regards length or duration?*

By characters called NOTES.

---

* It may be well to remark here, that a key really consists of all the tones which the ear can detect, having a certain fixed relation to each other; for example, all possible tones whose names are C, D, E, F, G, A and B, constitute the key of C.

13. *How many different kinds of notes are there in general use, and what are their names?*

Six. The whole note, the half note, the quarter note, the eighth note, the sixteenth note, and the thirty-second note.

14. *How is the whole note made?*

Like the letter O, elongated.

15. *How is the half note made?*

With an open head, and a stem.

16. *How is the quarter note made?*

With a full head, and a stem.

17. *How is the eighth note made?*

With a full head, a stem, and a hook.

18. *How is the sixteenth note made?*

With a full head, a stem, and two hooks.

19. *How is the thirty-second note made?*

With a full head, a stem, and three hooks.

20. *What are* BARS?

Bars are small lines drawn perpendicularly across the staff.

21. *What is a* DOUBLE BAR?

A Double Bar is a broad bar drawn across the staff.

22. *What does it generally denote?*

The beginning and ending of a line of words.

23. *What is the* CLOSE, *and what does it signify?*

The Close consists of two double bars drawn across the end of the staff, to indicate the close of the composition.

24. *What is a* MEASURE?

A measure is a group of two or more regularly recurring pulsations.

25. *How is a measure represented?*

A measure is represented by the space between two bars.

26. *A measure having two pulsations is called what?*

Double measure.

27. *A measure having three pulsations is called what?*

Triple measure.

28. *A measure having four pulsations is called what?*

Quadruple measure.

29. *A measure having six pulsations is called what?*

Sextuple measure, or compound double measure.

30. *A measure having nine pulsations is called what?*

Compound triple measure.

31. *A measure having twelve pulsations is called what?*

Compound quadruple measure.

32. *What is* BEATING TIME?

Indicating each pulsation of a measure by a certain motion of the hand.

33. *Describe the beats in double measure.*

Down, and up.

34. *Describe the beats in triple measure.*

Down, left, and up.

35. *Describe the beats in quadruple measure.*

Down, left, right, and up.

36. *Describe the beats in sextuple measure.*

Down, left, left, right, up, and up; or simply down and up, comprehending three pulsations to each motion.

37. *Describe the beats in compound triple measure.*

Down, left, and up, comprehending three pulsations to each motion.

38. *Describe the beats in compound quadruple measure.*

Down, left, right, and up, comprehending three pulsations to each motion.

39. *What is* ACCENT?

A slight stress upon a certain pulsation, to mark its position in the measure.

40. *Which pulse* * *of double measure is accented?*

The first.

41. *Which pulse of triple measure is accented?*

The first.

42. *Which pulses of quadruple measure are accented?*

It has a primary accent on the first, and a secondary accent on the third.

43. *Which pulses of sextuple measure are accented?*

A primary accent on the first, and a secondary accent on the fourth.

44. *Which pulses of compound triple measure are accented?*

A primary accent on the first, and secondary accents on the fourth, and seventh.

45. *Which pulses of compound quadruple measure are accented?*

A primary accent on the first, and secondary accents on the fourth, seventh, and tenth.

46. *What is the* FRACTION?

The figures placed at the beginning of a composition.

47. *What does the numerator denote?*

The number of pulsations in the measure.

48. *What does the denominator indicate?*

The kind of note which is reckoned to each pulse of the measure.

49. *What is the rule for applying words to music?*

Apply one syllable of the words to each note.

50. *What is a* SLUR?

A curved line connecting two or more notes upon different degrees of the staff.

---

* We need hardly say that this word "*pulse*" or "*pulsation*" is the same as was formerly called "*part*," and is still called "*beat*" by some authors

51. *What is a* Tie?

A curved line connecting two or more notes upon the same degree of the staff.

52. *What is the rule for applying words when the slur or tie occurs?*

Apply one syllable of the words to as many notes as are so connected.

53. *What are* Rests?

Characters indicating suspension of sound.

54. *How many kinds of rests are there, and what are their names?*

Six. The whole rest, the half rest, quarter rest, eighth rest, sixteenth rest, and thirty-second rest.

55. *As regards duration, rests correspond to what?*

To the notes of the same denomination.

56. *How is the whole rest made?*

A square block below a line.

57. *How is the half rest made?*

A square block above a line.

58. *How is the quarter rest made?*

Like the figure 7 reversed.

59. *How is the eighth rest made?*

Like the figure 7.

60. *How is the sixteenth rest made?*

Like the figure 7 with two heads.

61. *How is the thirty-second rest made?*

Like the figure 7 with three heads.

62. *Into how many classes are human voices generally divided, and what are they called?*

Four. Base, Tenor, Alto, and Soprano.

63. *Describe Base singers?*

Gentlemen who can sing low, and cannot sing high.

64. *Describe Tenor singers?*

Gentlemen who can sing high, and cannot sing low.

65. *Describe Alto singers?*

Ladies who can sing low, and cannot sing high.

66. *Describe Soprano singers?*

Ladies who can sing high, and cannot sing low.

67. *What is meant by* Middle C?

The pitch C, which all voices have in common; it being in the middle of the great vocal compass, ladies can sing as many tones above it, as gentlemen can sing below it.

68. *How is the pitch middle C represented?*

By the added line above of the base staff, the added line below of the soprano staff, and by the third space of the tenor staff.

69. *What is a* Clef?

A character which determines the pitch of tones as represented by the staff.

70. *How many clefs are there in general use, and what are they called?*

Three. The soprano clef, the base clef, and the tenor clef.

71. *What does the soprano clef indicate?*

That the pitches are so arranged as to fix middle C on the added line below.

72. *What parts sing from the staff so arranged?*

The soprano and alto, and sometimes, (always incorrectly,) the tenor.

73. *What does the base clef show?*

That the pitches are so arranged as to fix middle C on the added line above.

74. *What parts sing from the staff so arranged?*

The base and sometimes the tenor.

75. *What does the tenor clef denote?*

That the pitches are so arranged as to fix middle C on the third space.

76. *What part sings from the staff so arranged?*

The tenor.

77. *What was the former use of the tenor or C clef?*

It was sometimes placed on the first line as a soprano clef; on the third line as an alto clef; on the fourth line as a tenor clef; and in ancient music it was sometimes placed on the second line.

78. *What is a Brace, and what does it indicate?*

The brace is a character used to connect two or more staffs, and generally indicates the number of parts which are to be performed simultaneously.

79. *Staffs, when connected by a brace, are called what?*

A SCORE.

80. *What is the use of a* DOT?

It adds one half to the rhythmical value of the note or rest after which it is placed.

81. *How is the repeat made, and what does it mean?*

It consists of dots placed in the spaces at the left hand of a bar, and shows that the preceding passage is to be repeated.

82. *When only a part of the previous passage is to be repeated, how is it indicated?*

By dots placed in the spaces at the right hand of a bar, in which case all between the two sets of dots, is to be repeated.

83. *What does* BIS *imply?*

That the passage so marked is to be performed twice.

84. *What does the* HOLD, *or* PAUSE, *denote?*

That the tone indicated is to be prolonged at the option of the leader.

85. *What is a* UNISON PASSAGE?

A passage in which two or more parts sing the same tones.

86. *What is to be understood by the letters D. C?*

The Italian words DA CAPO; more frequently the Italian sentence DA CAPO AL FINE.

87. *What is the translation of* DA CAPO AL FINE?

Da, from the; *Capo*, commencement; *al*, to the; *Fine*, end; sing "from the commencement to the end."

88. *What is the meaning of D. S?*

Dal Segno, return to the sign.

89. *What are triplets?*

Three equal tones performed in the time of one pulse; the time usually given to two tones divided into three equal parts.

90. *How are they represented?*

By three notes grouped with a slur or tie, or marked with a figure 3.

91. *What is* SYNCOPATION?

Commencing a tone on an unaccented pulse of a measure, and continuing it into the following accented pulse, thereby temporarily displacing the usual accent.

92. *What are* INTERMEDIATE TONES?

Those which occur between the regular tones of a Key.

93. *Between what tones of a major Key do we find intermediate tones?*

Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7.

94. *When is a tone said to resolve?*

When it is followed by a tone to which it naturally tends.

95. *How are intermediate tones indicated?*

By the aid of characters called sharps (♯), flats (♭), and cancels (♮).*

96. *For what is a sharp* (♯) *used?*

To indicate an intermediate tone, the tendency from which is upward.

97. *For what is a flat* (♭) *used?*

To indicate an intermediate tone, the tendency from which is downward.

98. *For what is a cancel* (♮) *used?*

To cancel the effect of a previous sharp or flat.

99. *How many ways are there of representing each intermediate tone, and what are they?*

Two: if its tendency is upward, it is represented by the lower of two degrees, and called sharp; if its tendency is downward it is represented by the higher of the two degrees, and called flat.†

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* The pernicious effects of calling this character (♮) a "NATURAL" are apparent throughout the entire country,—notwithstanding the fact that, when so employed, its use is purely *technical*. it is very easy to see how readily the idea would obtain, in the minds of beginners, that some tones are more natural than others: and the unfortunate impression which has become so universal among those who have little knowledge of the subject. that the key of C is more natural than other keys, and that the real difficulty in learning to read music only begins when we introduce other keys, is clearly traceable to the inappropriate name of this character. The character itself is never used except for the purpose of canceling the effect of a previous sharp or flat; hence. no instance can arise in which the word "*natural*" may be used where the word "CANCEL" would not be more appropriate. For these reasons, the author has decided to adopt the name CANCEL instead; and would ask all teachers to assist in the effort to curtail the evil effects of the term *natural*.—H. R. P., New York, April 13, 1876.

† There are exceptions to this, as to all general rules.

100. *What is a* CHROMATIC SCALE?

A scale in which all the tones, intermediate and diatonic, occur in successive order.

101. *Why is this scale called chromatic?*

From the fact that the intermediate tones were formerly written in colors.

102. *What are* ACCIDENTALS?

Sharps, flats, or cancels used throughout a composition, for the purpose of introducing intermediate tones, or a modulation.

103. *What is the rule for their continuance?*

Accidentals continue their significance throughout the measure in which they occur.*

104. *What is* 1, *or* 8, *of any key called?*

The KEY-TONE, or TONIC.

105. *What is the difference between a scale and a key?*

A scale implies a certain order of succession; while the family of tones of which it is formed, called the Key, may be used in any possible order.

106. *What other difference is there?*

A Scale must have eight tones, while a Key is manifested with seven.

107. *What is the order of intervals in the major Key?*

Major seconds must occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7; minor seconds must occur between 3 and 4, and 7 and 8.

108. *What is a* SIGNATURE?

The sharps or flats at the beginning of a composition. which indicate the Key or Scale.†

109. *How many major keys are there in general use?*

Twelve.

110. *What tones form the key of C?*

C, D, E, F, G, A and B.

111. *What is the signature of the key of C?*

It has no signature.

112. *What tones form the key of G?*

G, A, B, C, D, E, and F♯.

113. *What is the signature of the key of G?*

One Sharp.

114. *What tones form the key of D?*

D, E, F♯, G, A, B, and C♯.

115. *What is the signature of the key of D?*

Two Sharps.

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* The additional clause of this rule, namely, "and from measure to measure, until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our composers, as it is of no benefit, and causes great confusion. In all the author's works whenever an accidental is required in the following measure it will be placed there.

† See Webster's Dictionary.

116. *What tones form the key of A?*
A, B, C♯, D, E, F♯, and G♯.

117. *What is the signature of the key of A?*
Three Sharps.

118. *What tones form the key of E?*
E, F♯, G♯, A, B, C♯, and D♯.

119. *What is the signature of the key of E?*
Four Sharps.

120. *What tones form the key of B?*
B, C♯, D♯, E, F♯, G♯, and A♯.

121. *What is the signature of the key of B?*
Five Sharps.

122. *What tones form the key of F♯?*
F♯, G♯, A♯, B, C♯, D♯, and E♯. *

123. *What is the signature of the key of F♯?*
Six Sharps.

124. *What tones form the key of F?*
F, G, A, B♭, C, D, and E.

125. *What is the signature of the key of F?*
One flat.

126. *What tones form the key of B♭?*
B♭, C, D, E♭, F, G, and A.

127. *What is the signature of the key of* B♭?
Two flats.

128. *What tones form the key of* E♭?
E♭, F, G, A♭, B♭, C, and D.

129. *What is the signature of the key of* E♭?
Three flats.

130. *What tones form the key of* A♭?
A♭, B♭, C, D♭, E♭, F, and G.

131. *What is the signature of the key of* A♭?
Four flats.

132. *What tones form the key of* D♭?
D♭, E♭, F, G♭, A♭, B♭, and C.

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* It will be readily seen that although the pitch E♯ is identical with the pitch F, there are two reasons why it cannot be named, or represented, as F. *Firstly*, the D degree of the staff being used for 6, and the F degree for 7, the E degree would be left out; thus making the interval between 6 and 7 a third of some kind instead of a second; and *secondly*, the F degree being already used to represent 8, cannot be used to represent 7; for, although a degree can be made to represent two tones, a half step, or even a step apart, it can, in *no possible manner*, be made to represent two tones, the interval between which is a major, or even a minor second. It should be remembered, that the word *second* always implies *two degrees*, while the word step or half step *may* or *may not* imply two degrees. Hence, those writers and teachers are wrong who adopt the language "from one to two is a step, from three to four is a half-step," &c. For instance,—in the C scale, from E to E♯ (same pitch as F) is a half-step, but it is not a minor second.

133. *What is the signature of the key of* D♭?

Five flats.

134. *What tones form the key of* G♭?

G♭, A♭, B♭, C♭, D♭, E♭. and F.

135. *What is the signature of the key of* G♭?

Six flats.

136. *What is a* MINOR SCALE?

A scale in which the intervals from 1 to 3 and from 1 to 6 are minor.

137. *What is the order of intervals in the minor scale?*

Major seconds must occur between 1 and 2, 3 and 4, and 4 and 5; minor seconds must occur between 2 and 3, 5 and 6, and 7 and 8; while from 6 to 7 must be an augmented second.

138. *Should this order be preserved in descending?*

It should.

139. *How is the harshness of the augmented second between* 6 *and* 7 *sometimes temporarily avoided?*

By "raising the sixth," or, more correctly speaking, by making the interval from 1 to 6 major instead of minor.*

140. *What tones form the key of* A *minor?*

A, B. C, D, E, F, and G♯.

141. *What is the signature of the key of* A *minor?*

Like its relative, C major, it has no signature.

142. *What tones form the key of* E *minor?*

E, F♯, G, A, B, C, and D♯.

143. *What is the signature of the key of* E *minor?*

Like its relative, G major, it has one sharp.

144. *What tones form the key of* B *minor?*

B, C♯, D, E, F♯, G, and A♯.

145. *What is the signature of the key of* B *minor?*

Like its relative, D major, it has two sharps.

146. *What tones form the key of* F♯ *minor?*

F♯, G♯, A, B, C♯, D, and E♯.

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* This avoidance of the augmented second between 6 and 7, by "raising 6," gave rise to what has been called the "Melodic Minor Scale," which is given by some writers, and still adhered to by many teachers. But the law which provides that all dominant chords shall have major thirds, and thus fixes 7 of the minor key a half-step below 8, is no more binding than the law which says that the sub-dominant chord of a minor key shall always have a minor third, and so establishes the interval of an augmented second from 6 to 7. It is absolutely impossible to harmonize the melodic form in any acceptable manner; and while all the classical composers frequently gave that form in melodic passages, they invariably wrote the sub-dominant chord with a minor third. Most of the old theorists pass over this striking inconsistency in silence; probably recognizing the fact that any attempt to reconcile such palpable contradictions would be utterly useless. Richter says that "The sixth degree of the minor scale (key) is not capable, *in a harmonic sense*, of any such chromatic alteration;" also that the sub-dominant chord with a major third, (in the minor key,) "cannot be conceived of.' In other words, we have but one minor *key*, that which has been known as the *Harmonic Minor*; (the order of intervals of which is given at question 137,) and while we frequently form a scale, called the Melodic Minor Scale, there *never was a Melodic Minor Key*. Whenever such passages occur, they can easily be accounted for as passing tones or appoggiaturas.

See remark on page 68.

147. *What is the signature of the key of* F♯ *minor?*
Like its relative, A major, it has three sharps.
148. *What tones form the key of* C♯ *minor?*
C♯, D♯, E, F♯, G♯, A, and B♯.
149. *What is the signature of the key of* C♯ *minor?*
Like its relative, E major, it has four sharps.
150. *What tones form the key of* G♯ *minor?*
G♯, A♯, B, C♯, D♯, E, and F double sharp (×).
151. *What is the signature of the key of* G♯ *minor?*
Like its relative, B major, it has five sharps.
152. *What tones form the key of* D♯ *minor?*
D♯, E♯, F♯, G♯, A♯, B, and C double sharp.
153. *What is the signature of the key of* D♯ *minor?*
Like its relative, F♯ major, it has six sharps.
154. *What tones form the key of* D *minor?*
D, E, F, G, A, B♭, and C♯.
155. *What is the signature of the key of* D *minor?*
Like its relative, F major, it has one flat.
156. *What tones form the key of* G *minor?*
G, A, B♭, C, D, E♭, and F♯.
157. *What is the signature of the key of* G *minor?*
Like its relative, B♭ major, it has two flats.
158. *What tones form the key of* C *minor?*
C, D, E♭, F, G, A♭, and B.
159. *What is the signature of the key of* C *minor?*
Like its relative, E♭ major, it has three flats.
160. *What tones form the key of* F *minor?*
F, G, A♭, B♭, C, D♭, and E.
161. *What is the signature of the key of* F *minor?*
Like its relative, A♭ major, it has four flats.
162. *What tones form the key of* B♭ *minor?*
B♭, C, D♭, E♭, F, G♭, and A.
163. *What is the signature of the key of* B♭ *minor?*
Like its relative, D♭ major, it has five flats.
164. *What tones form the key of* E♭ *minor?*
E♭, F, G♭, A♭, B♭, C♭, and D.
165. *What is the signature of the key of* E♭ *minor?*
Like its relative, G♭ major, it has six flats.
166. *What are* Passing Tones?

Tones which are introduced for the purpose of enlivening or embellishing the melody, but which do not form an essential part of the harmony.

167. *What is an* Appoggiatura?

A passing tone, which precedes an essential tone or an accented pulse of a measure.

168. *How is it usually represented?*

By a smaller note.

169. *What is an* ACCIACCATURA?

A passing tone, a half step above or below the tone to which it is prefixed. It is usually written with a dash across its hook; it has no determined time-value, and should be closely blended with the following tone.

170. *What is an* AFTER-TONE?

A passing tone which follows an essential tone, on an unaccented pulse of a measure.

171. *How many degrees of power are there, and what are they called?*

Five; Pianissimo, Piano, Mezzo, Forte, and Fortissimo.

172. *What does Pianissimo mean?*

That the tone or passage so marked should be performed with great restraint; the first degree of power.

173. *What does Piano mean?*

That the tone or passage should be performed with restraint; the second degree of power.

174. *What does Mezzo mean?*

That the tone or passage should be performed with medium power, neither restraint, nor with uncommon exertion; the third or middle degree of power.

175. *What does Forte mean?*

That the tone or passage should be performed with some exertion; the fourth degree of power.

176. *What does Fortissimo mean?*

That the tone or passage should be performed with *great* exertion, the loudest that can be given consistent with purity; the fifth degree of power.*

177. *What does Crescendo mean?*

That the tone or passage should be commenced in a low degree of power and increased.

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* These five degrees of power are sufficient for all practical purposes, and if composers would grade them in this way, performers would soon learn to use them so. That there is an innumerable number of degrees of power between pianissimo and piano must be admitted; otherwise no such effect as crescendo could be produced, but like the innumerable number of pitches which, all must admit, lie between C and C♯, the human mind cannot classify or analyze them.

After many years' experience in conducting large bands of performers, both vocal and instrumental, the writer is prepared to assert, without fear of contradiction, that no performer can produce a degree of power between *piano* and *mezzo* or between *mezzo* and *forte*, (any more than they can produce a pitch between C and C♯;) hence the terms *mezzo-piano* and *mezzo-forte*, with their abbreviations *m p.* and *m.f.* are nonsensical, and should be thrown out of our nomenclature. We might as well say *mezzo-pianissimo* or *mezzo-fortissimo*. The bad effects which have arisen from a lack of a classification of these degrees of power is shown by the fact that when our modern composers wish a passage to be performed *pianissimo*, they mark it with three or even with four *p's*. Now, as *pianissimo* means that the tone or passage shall be as soft as possible, we cannot make it softer with a dozen *p's*; and if *fortissimo* means all the power of which the performer is capable, (consistent with pure tone,) a thousand *f's* would not make it louder.

178. *What does Decrescendo, or Diminuendo mean?*

That the tone, or passage, should be commenced with a high degree of power, and decreased.

179. *What does Swell mean?*

A union of crescendo and diminuendo.

180. *What does Sforzando mean?*

That the tone should be commenced in a high degree of power, and instantly diminished, and held in a lower degree of power

181. *What does Legato mean?*

That the passage should be performed in a smooth and connected manner.

182. *What does Staccato mean?*

That the tones should be performed in a short and distinct manner, and should be sustained only one-fourth as long as represented.

183. *What does Semi-staccato mean?*

That the tones should be less short and distinct than staccato, and should be sustained one half as long as represented.

PART SECOND

THOROUGH BASE.

184. *What is* Thorough Base?

Thorough Base is that part of the science of music which treats of a combination of tones into chords; giving their names, relations, inversions, and the figures by which they are expressed.

185. *What is an Interval?*

An interval is the difference of pitch between two tones, or their effect when performed simultaneously.

186. *What is a* Prime?

Prime is the name given to two tones which involve but one degree in representation, as C and C♯.

187. *What is a Second?*

An interval which involves two degrees in representation, as C and D.

188. *What is a Third?*

An interval which involves three degrees, as C and E.

189. *What is a Fourth?*

An interval which involves four degrees, as C and F.

190. *What is a Fifth?*

An interval which involves five degrees, as C and G.

191. *What is a Sixth?*

An interval which involves six degrees, as C and A.

192. *What is a Seventh?*

An interval which involves seven degrees, as C and B.

193. *What is an Octave?*

An interval which involves eight degrees, as C and C above.

194. *What is a Ninth?*

An interval which involves nine degrees, as C and D, nine degrees above.

195. *How many kinds of primes are there, and what are they called?*
Two; perfect primes, and augmented primes.

196. *How many kinds of Seconds are there, and what are they called?*
Three; major seconds, minor seconds, and augmented seconds.

197. *How many kinds of thirds are there, and what are they called?*
Three; major thirds, minor thirds, and diminished thirds.

198. *How many kinds of fourths are there, and what are they called?*
Three; perfect fourths, diminished fourths, and augmented fourths.

199. *How many kinds of fifths are there?*
Three; perfect fifths, diminished fifths, and augmented fifths.

200. *How many kinds of Sixths are there?*
Three; minor sixths, major sixths, and augmented sixths.

201. *How many kinds of Sevenths are there?*
Three; major sevenths, minor sevenths, and diminished sevenths.

202. *How many kinds of Octaves are there?*
Two; perfect octaves, and diminished octaves.

203. *How many kinds of Ninths are there?*
Three; minor ninths, major ninths, and augmented ninths.

204. *How are Intervals measured?*
By means of steps and half-steps.

205. *What is a Half-Step?*
The smallest interval now in use.

206. *What is a Step?*
An interval as great as two half-steps.

207. *What is a perfect Prime?*
Two tones upon the same pitch; a unison.

208. *What is an augmented Prime?*
A prime as great as a half-step.

209. *What is a minor Second?*
A second as small as a half-step.

210. *What is a major Second?*
A second as great as a step.

211. *What is an augmented Second?*
A second as great as a step-and-a-half.

212. *What is a diminished Third?*
A third as small as two half-steps.

213. *What is a minor Third?*
A third as great as one step and one half-step.

214. *What is a major Third?*
A third as great as two steps.

215. *What is a diminished Fourth?*
A fourth as great as one step and two half-steps.

216. *What is a perfect Fourth?*
A fourth as great as two steps and one half-step.

217. *What is an augmented Fourth?*
A fourth as great as three steps.

218. *What is a diminished Fifth?*
A fifth as great as two steps and two half-steps.

219. *What is a perfect Fifth?*
A fifth as great as three steps and one half-step.

220. *What is an augmented Fifth?*

A fifth as great as four steps.

221. *What is a minor Sixth?*

A sixth as great as three steps and two half-steps.

222. *What is a major Sixth?*

A sixth as great as four steps and one half-step.

223. *What is an augmented Sixth?*

A sixth as great as five steps.

224. *What is a diminished Seventh?*

A seventh as great as three steps and three half-steps.

225. *What is a minor Seventh?*

A seventh as great as four steps and two half-steps.

226. *What is a major Seventh?*

A seventh as great as five steps and one half-step.

227. *What is a diminished Octave?*

An octave as great as four steps and three half-steps.

228. *What is a perfect Octave?*

An octave as great as five steps and two half-steps.

229. *What is a minor Ninth?*

A ninth as great as five steps and three half-steps.

230. *What is a major Ninth?*

A ninth as great as six steps and two half-steps.

231. *What is an augmented Ninth?*

A ninth as great as five steps, two half-steps, and a step-and-a-half.

232. *What is a chromatic Half-step?*

A half step, which involves but one degree in representation, as C and C♯, A and A♭; an augmented prime.

233. *What is a diatonic Half-step?*

A half-step, involving two degrees in representation, as C and D♭, D and E♭; a minor second.

234. *When is an Interval said to be inverted?*

When its position is so changed that the lower tone becomes the higher.

235. *A Prime, when inverted, becomes what?*

An octave.

236. *A Second, when inverted, becomes what?*

A seventh.

237. *A Third, when inverted, becomes what?*

A sixth.

238. *A Fourth, when inverted, becomes what?*

A fifth.

239. *A Fifth, when inverted, becomes what?*

A fourth.

240. *A Sixth, when inverted, becomes what?*

A third.

241. *A Seventh, when inverted, becomes what?*

A second.

242. *An Octave, when inverted, becomes what?*

A prime.

243. *A Ninth, when inverted, becomes what?*

A seventh.

244. *A diminished Interval, when inverted, becomes what?*

It becomes an augmented interval.

245. *A minor Interval, when inverted, becomes what?*

It becomes a major interval.

246. *A perfect Interval, when inverted, becomes what?*

Unlike other intervals it does not change its character by inversion, but becomes a perfect interval of another denomination.

247. *A major Interval, when inverted, becomes what?*

It becomes a minor interval.

248. *An augmented Interval, when inverted, becomes what?*

It becomes a diminished interval.

249. *A perfect Prime, when inverted, becomes what?*

A perfect octave.

250. *An augmented Prime, when inverted, becomes what?*

A diminished octave.

251. *A minor Second, when inverted, becomes what?*

A major seventh.

252. *A major second, when inverted, becomes what?*

A minor seventh.

253. *An augmented second, when inverted, becomes what?*

A diminished seventh.

254. *A diminished third, when invered, becomes what?*

An augmented sixth.

255. *A minor third, when inverted, becomes what?*

A major sixth.

256. *A major third, when inverted, becomes what?*

A minor sixth.

257. *A diminished fourth, when inverted, becomes what?*

An augmented fifth.

258. *A perfect fourth, when inverted, becomes what?*

A perfect fifth.

259. *An augmented fourth, when inverted, becomes what?*

A diminished fifth.

260. *A diminished fifth, when inverted, becomes what?*

An augmented fourth.

261. *A perfect fifth, when inverted, becomes what?*
A perfect fourth.

262. *An augmented fifth, when inverted, becomes what?*
A diminished fourth.

263. *A minor sixth, when inverted, becomes what?*
A major third.

264. *A major sixth, when inverted, becomes what?*
A minor third.

265. *An augmented sixth, when inverted, becomes what?*
A diminished third.

266. *A diminished seventh, when inverted, becomes what?*
An augmented second.

267. *A minor seventh, when inverted, becomes what?*
A major second.

268. *A major seventh, when inverted, becomes what?*
A minor second.

269. *A diminished octave, when inverted, becomes what?*
An augmented prime,

270. *A perfect octave, when inverted, becomes what?*
A perfect prime.

271. *A minor ninth, when inverted, becomes what?*
A major seventh.

272. *A major ninth, when inverted, becomes what?*
A minor seventh.

273. *An augmented ninth, when inverted, becomes what?*
A diminished seventh.

274. *What is meant by* TONIC?
The tone upon which the key is founded, the key-tone.

275. *What is meant by* SUPERTONIC?
Two of the key, or the tone first above the tonic.

276. *What is meant by* MEDIANT?
Three of the key, or the second tone above the tonic.

277. *What is meant by* SUB-DOMINANT?
Four of the key, or the third tone above the tonic.

278. *What is meant by* DOMINANT?
Five of the key, or the fourth tone above the tonic.

279. *What is meant by* SUB-MEDIANT?
Six of the key, or the fifth tone above the tonic.

280. *What is meant by* SUB-TONIC *or* LEADING-TONE?
Seven of the key, or the tone first below the tonic.

281. *What is a* CHORD?
A combination of two or mere tones, performed simultaneously, so arranged as to produce an agreeable effect.

282. *What is a* TRIAD?

A chord composed of a fundamental tone, together with its third and fifth.

283. *Which is the fundamental tone?*

The tone upon which the chord is founded.

284. *What tones form the triad of* C?

C, E, and G.

285. *What tones form the triad of* D?

D, F, and A.

286. *What tones form the triad of* E?

E, G, and B.

287. *What tones form the triad of* F?

F, A, and C.

288. *What tones form the triad of* G?

G, B, and D.

289. *What tones form the triad of* A?

A, C, and E.

290. *What tones form the triad of* B?

B. D, and F.

291. *Which are the principal Chords of the major key?*

The chords of I, IV, and V.

292. *Why are they the principal Chords?*

Because they are major chords, and, together, contain all the tones of the key.

293. *What is a consonant Triad?*

One which has a perfect fifth.

294. *What is a dissonant Triad?*

One which has a diminished or augmented fifth.

295. *What is a major Triad?*

One which has a perfect fifth and major third.

296. *What is a minor Triad?*

One which has a perfect fifth and minor third.

297. *What is an augmented Triad?*

One which has a major third and augmented fifth.

298. *What is a diminished Triad?*

One which has a minor third and diminished fifth.

299. *The chord founded upon one of any key is called what?*

Tonical harmony.

300. *The chord founded upon two of any key is called what?*

Super-tonic harmony.

301. *The chord founded upon three of any key is called what?*

Mediant harmony.

302. *The chord founded upon four of any key is called what?*

Sub-dominant harmony.

303. *The chord founded upon five of any key is called what?*

Dominant harmony.

304. *The chord founded upon six of any key is called what?*

Sub-mediant harmony.

305. *The chord founded upon seven of any key is called what?*

Sub-tonic harmony, or harmony of the leading tone.

306. *How many major Triads are there in a major key?*

Three; the triads of I, IV, and V.

307. *How many minor Triads are there in a major key?*

Three; the triads of ii, iii, and vi.

308. *The Triad of* vii° *in the major key is what kind of a triad?*

A diminished triad.

309. *What kind of a Triad is that which is founded upon* i *in a minor key?*

A minor triad.

310. *What kind of a Triad is that which is founded upon* ii° *of a minor key?*

A diminished triad.

311. *What kind of a Triad is that which is founded upon* III', *of a minor key?*

An augmented triad.

312. *What kind of a Triad is that which is founded upon* iv *of a minor key?*

A minor triad.

313. *What kind of a Triad is that which is founded upon* V *of a minor key?*

A major triad.

314. *What kind of a Triad is that which is founded upon* VI *of a minor key?*

A major triad.

315. *What kind of a Triad is that which is founded upon* vii° *of a minor key?*

A diminished triad.

316. *What names are given to the several members of a Triad?*

Fundamental, third, and fifth.

317. *When is a chord said to be in its First position?*

When the fundamental is the highest.

318. *When is a chord said to be in its Second position?*

When the third is the highest.

319. *When is a chord said to be in its Third position?*

When the fifth is the highest.

320. *How do we obtain Four part harmony when there are but three tones in a chord?*

By duplicating one of the tones.

321. *Which of the three is it best to duplicate?*
The fundamental.

322. *Which next best?*
The fifth.

323. *May we ever duplicate the Third?*
Only in extreme cases.

324. *Which member of a Triad should never be omitted?*
The third.

325. *The lowest part is always what?*
Base.

326. *The highest part is always what?*
Soprano.

327. *The part next below the Soprano is what?*
Alto.

328. *The part between the Alto and the Base is what?*
Tenor.

329. *What figures stand for the Triad?*

The figures $\begin{smallmatrix}8\\5\\3\end{smallmatrix}$, or any two of these alone.

330. *What do they indicate?*

That the tones which form the third, fifth, and eighth from the Base are to be written or played.

331. *Should these figures always be used?*
Not necessarily.

332. *When no figures appear, what chord is to be written or played?*
The triad of the letter which forms the Base.

333. *How is a Unison passage indicated?*

By the letters "T. S." or "Tasto Solo," meaning without chords.

334. *When a Dash (—) follows the figures, what does it signify?*

That the tone indicated by the figure which precedes the dash is to be repeated.

335. *When a Sharp (♯), Flat (♭), or Cancel* (♮) is placed over a Base note, what does it signify?*

That the interval of a third from the Base note is to be sharped, flatted, or restored.

336. *When a Sharp, Flat, or Cancel is placed before a figure, what does it denote?*

That the interval from the Base, indicated by the figure, is to be sharped, flatted, or restored.

337. *When is a Chord said to be in its direct form?*
When the Base takes the fundamental.

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* On account of the bad effects of calling this character (♮) a natural, the author has determined to adopt the more appropriate term "cancel." For more definite reasons, see note on page 12.

338. *When is a Chord said to be in its first inverted form?*

When the Base takes the third.

339. *How is the first inversion figured?*

It is figured $\begin{smallmatrix}6\\3\end{smallmatrix}$, or simply 6.

340. *When is a Chord said to be in its second inverted form?*

When the Base takes the fifth.

341. *How is the second inversion figured?*

It is figured $\begin{smallmatrix}8\\6\\4\end{smallmatrix}$, or simply $\begin{smallmatrix}6\\4\end{smallmatrix}$.

342. *In this second inversion of the Triad, which member is it best to duplicate?*

The fifth; the tone upon which the Base stands.

343. *What is a Dissonance?*

A chord in which two tones occur in alphabetical order, or one in which there is an augmented or diminished interval.

344. *What is a chord of the Seventh?*

A triad, with the interval of a seventh added.

345. *What is meant by the Dominant seventh?*

A chord of the seventh founded upon the Dominant.

346. *Of what intervals must it always consist?*

A major third, perfect fifth, and minor seventh.

347. *By what figures is it indicated?*

By the figures $\begin{smallmatrix}7\\5\\3\end{smallmatrix}$, or simply 7.

348. *How many Inversions are there of the Dominant seventh?*

Three.

349. *When is the Dominant seventh said to be in its first inverted form?*

When the Base takes the third.

350. *How is the first inversion of the dominant seventh figured?*

It is figured $\begin{smallmatrix}6\\5\\3\end{smallmatrix}$, or $\begin{smallmatrix}6\\5\end{smallmatrix}$.

351. *When is it said to be in its second inverted form?*

When the Base takes the fifth.

352. *How is the second inversion of the seventh figured?*

It is figured $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$, or $\begin{smallmatrix}4\\3\end{smallmatrix}$.

353. *When it is said to be in its third inverted form?*

When the Base takes the seventh.

354. *How is the third inversion of the seventh figured?*

It is figured $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, or $\begin{smallmatrix}4\\2\end{smallmatrix}$, or sometimes simply 2.

355. *All dominant sevenths, whether in major or minor keys, must consist of what intervals?*

Major third, perfect fifth, and minor seventh.

356. *What other chords of the seventh are there in general use?*

A chord of the seventh of II and VII° in the major key, and a chord of the seventh of II°, and of VII° in the minor key.

357. *What intervals form the chord of the seventh of* II *in the major key?*

A minor third, perfect fifth, and minor seventh.

358. *How is it most frequently employed?*

In its first inverted form.

359. *What intervals form the chord of the seventh of* VII°, *in the major key?*

A minor third, diminished fifth, and minor seventh.

360. *What peculiarity has this chord.*

The seventh must always be in the Soprano.

361. *What intervals form the chord of the seventh of* II°, *in the minor key?*

A minor third, diminished fifth, and minor seventh.

362. *What intervals form the chord of the seventh of* VII°, *in the minor key?*

A minor third, diminished fifth, and diminished seventh.

363. *What is this chord generally called?*

The chord of the diminished seventh.

364. *What is a chord of the ninth?*

A chord of the dominant seventh, to which is added the interval of a ninth.

365. *How is it figured?*

It is figured $\genfrac{}{}{0pt}{}{9}{7}$.

366. *Why should the 7 be used?*

To distinguish the chord from ninths, which are sometimes formed by suspensions.

367. *Upon what member of the key is it founded?*

Upon the Dominant.

368. *Is the chord of the ninth a major chord or a minor chord?*

In a major key it is a major chord; in a minor key it is a minor chord.

369. *In four part harmony, what tone is most frequently omitted in chords of the ninth?*

The fifth.

370. *Why?*

Because if the fifth is retained, the chord would contain two perfect fifths in itself; namely, from fundamental to fifth, and from fifth to ninth, which cannot be avoided by the omission of either the third or the seventh.

371. *How many inversions has the chord of the ninth?*

Three; namely, when the base takes either the third, fifth or seventh.

372. *Are chords of the ninth ever founded upon other tones than the Dominant?*

Some theorists recognize and classify chords of the ninth founded upon other tones; but such chords are generally treated as suspensions, which renders their explanation vastly less complicated.

373. *What are chords of the eleventh, and chords of the thirteenth?*

Like chords of the ninth, they are dominant seventh chords, to which is added the interval of *eleventh*, or *thirteenth*.

374. *Are they generally classed as fundamental harmonies?*

By some theorists they are so treated; but, as they always have the character of suspensions, most writers choose to classify them as such.

375. *What is meant by altered chords?*

The chromatic alteration of one or more intervals of fundamental harmonies.

376. *What is the effect of such alteration?*

It has the two-fold effect of producing a modulation, and of giving a new chord formation.

377. *How many new chords may be so formed?*

There are only five which may be met with in practice.

378. *What is an Augmented Triad?*

A major triad, with the fifth augmented.

379. *Where is this chord found as a fundamental chord without chromatic alteration?*

It is a fundamental chord when founded upon the mediant of a minor key.

380. *Upon what tones is it most frequently formed?*

Upon the Tonic, Sub-dominant, or Dominant of a major key.

381. *How many Inversions has the augmented triad?*

Like the major triad it can be used with good effect in both inversions.

382. *What Sevenths may be employed with the augmented triad?*

The major seventh of the Tonic, and the dominant seventh may be added at pleasure. Also, in rare instances, the major seventh of the subdominant may be added.

383. *When the major seventh of* I *or* IV *is added to the augmented triad, which member of the following chord must always be doubled?*

The third.

384. *What is an Augmented Chord of the Sixth?*

A chord, consisting of a major third and augmented sixth.

385. *From what is it derived?*

From the chord of the seventh of II°, in the minor key, with the third altered from minor to major, and the fundamental omitted.

386. *Which inversion of this seventh chord brings the augmented chord of the sixth?*

The first inversion.

387. *In four part harmony, which part of the Augmented Sixth Chord should be doubled?*

The third.

388. *How is the chord figured?*

It is figured ♯6.

389. *What name is sometimes given to the augmented sixth chord?*

Some theorists call it the Italian sixth.

390. *What is an Augmented Chord of the Sixth, Fourth, and Third?*

A chord consisting of a major third, augmented fourth, and augmented sixth.

391. *From what it is derived?*

From the chord of the seventh of II°, in the minor key, with the third altered from minor to major.

392. *Which inversion of this seventh chord brings the Augmented Chord of the Sixth, Fourth, and Third?*

The second inversion.

393. *How is it figured?*

It is figured $\begin{smallmatrix}\sharp 6\\ 4\\ 3\end{smallmatrix}$.

394. *What name is sometimes given to the Augmented Chord of the Sixth, Fourth, and Third?*

Some theorists call it the French Sixth.

395. *What is an Augmented Chord of the Sixth and Fifth?*

A chord consisting of a major third, a perfect fifth, and an augmented sixth.

396. *From what is it derived?*

From the chord of the seventh and ninth of II°, in the minor key, with the third altered from minor to major, and the fundamental omitted.

397. *Which Inversion of this seventh and ninth chord brings the Augmented Chord of the Sixth and Fifth?*

The first inversion.

398. *How is it figured?*

It is figured $\begin{smallmatrix}\sharp 6\\ 5\end{smallmatrix}$.

399. *What name is sometimes given to the Augmented Chord of the Sixth and Fifth?*

Some theorists call it the German Sixth.

400. *What other Chord is found by altering fundamental harmonies?*

A very useful chord may be derived from the chord of the seventh and ninth of II°, of the minor key, by altering the third, fifth, and seventh, making the third major, the fifth perfect, the seventh diminished, and omitting the fundamental.

401. *Which inversion of this seventh and ninth chord will bring this new chord?*

The second inversion.

402. *How is it figured?*

It is figured $\begin{smallmatrix}\sharp 6\\ \sharp 4\\ 3\end{smallmatrix}$.

403. *What name is proposed to give this chord?*

The American Sixth. *

404. *What is a* SUSPENSION?

The withholding of a tone which is proper to a chord, and, in its stead, retaining a tone from the preceding chord, thus producing a momentary dissonance.

405. *In what parts, and before what members of a chord may a Suspension be employed?*

In any part, and before any interval of the triad, also before sevenths in rare cases.

406. *Can Suspensions occur in more than one part at the same time?*

Two, or three parts may be suspended, called double and triple suspension.

407. *What is* ANTICIPATION?

The abandoning of a tone which is proper to a chord before the metrical division leads us to expect it, and, in its stead, taking a tone which belong to the succeeding chord, and retaining it until the other parts follow; the reverse of suspension.

408. *Can Anticipations occur in more than one part?*

Anticipations may occur in two or three parts, at the same time.

409. *What is* ORGAN-POINT, *or* PEDAL-POINT?

A passage in which the Base sustains the Tonic or Dominant, while the other parts move independently.

410. *May the Organ-point be taken by other parts than the Base?*

It may be sustained by any part; but when such tones are taken by the upper parts, they are more correctly called Stationary Tones.

411. *What is a* SEQUENCE?

A regular succession of similar harmonic, or melodic, formations, or phrases.

412. *Of what does a Sequence generally consist?*

Of a chord, thought, or phrase, which is repeated at a higher or lower pitch.

413. *In a phrase Sequence, what is the first formula called?*

The figure.

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* The author claims the original classification of this chord. He has been unable to find it in the works of any other author, neither it is mentioned among the altered chords by any theorists, so far as he has been able to find by diligent research. That it is correctly built is acknowledged at once by all theorists with whom he has had the opportunity of conversing. The proposition to call it the American sixth meets with general favor, being suggested by the names Italian sixth, French sixth, German sixth, and English sixth (this last nearly obsolete); see page 96.

Although very useful for voice leading, it is seldom met with in practice, for the reason that no theorist has heretofore recognized it, or alluded to it in any way.

414. *What is the second formula, third formula, etc., called?*

The first repetition, second repetition, etc.

415. *What are* Passing Tones?

Tones which are foreign to the harmony, and which are used in passing from one chord-tone to another.

416. *What are the distinctive properties of Passing tones?*

They must not appear at the same instant with the chord-tone, but must follow it, and do not generally progress by skips.

417. *What are* Changing Tones?

Foreign tones which enter with the harmony, and attach themselves to the harmonic tone.

418. *What are the distinctive properties of Changing tones?*

They can progress by skips, and when formed below, they incline to the distance of a minor second from the harmonic tone.

419. *What are* Passing Chords?

Chord-formations which grow out of a combination of two or more passing tones, the harmonies of which are generally too transient for their construction to be recognized.

PART THIRD.

HARMONY AND COMPOSITION.

420. *When is a part, or chord, said to remain stationary?*

When the tone or chord is repeated.

421. *When is a chord said to progress?*

When some or all of its parts move to other tones, and thus form another chord.

422. *What does such progression involve?*

Motion.

423. *How many kinds of Motion are there, and what are they called?*

Three; contrary motion, oblique motion, and similar, or parallel motion.

424. *When are two parts said to move in contrary motion?*

When one ascends, and the other descends.

425. *When are two parts said to move in similar, or parallel, motion?*

When they ascend or descend together.

426. *When are two parts said to move in oblique motion?*

When one part ascends or descends, and the other remains stationary.

427. *What is the first great* LAW *of* PROGRESSION?

Each part should move to that tone in the next chord which occasions the least motion.

428. *What is the second great* LAW *of* PROGRESSION?

If the two chords contain a mutual tone, the part which sings it in the first chord should sing it in the next chord.

429. *What is such mutual tone called?*

The binding tone.

430. *How should the binding tone be indicated?*

By connecting the two notes with a tie.

431. *What tone is mutual in the chords of the Tonic and Supertonic?*

They have no mutual tone.

432. *What tones are mutual in the chords of the Tonic and Mediant?*

The third and fifth of the Tonic chord are always the fundamental and third of the chord of the Mediant.

433. *What tone is mutual in the chords of the Tonic and Subdominant?*

The fundamental of the Tonic chord is always the fifth of the Subdominant chord.

434. *What tone is mutual in the chords of the Tonic and Dominant?*

The fifth of the Tonic chord is always the fundamental of the Dominant chord.

435. *What tones are mutual in the chords of the Tonic and Submediant?*

The fundamental and third of the Tonic chord are always third and fifth of the Sub-mediant chord.

436. *What tone is mutual in the chords of the Tonic and Sub-tonic?*

They have no mutual tone.*

437. *What is the third great* LAW *of* PROGRESSION?

Two perfect fifths must not occur consecutively between the same parts.

438. *What is the fourth great* LAW *of* PROGRESSION?

Two perfect octaves must not occur consecutively between the same parts.

439. *What is the rule for avoiding consecutive faults?*

Make the offending part move in contrary motion.

440. *What is the rule for the progression of the leading tone?* (See 280.)

It should ascend a minor second.

441. *If the base moves a second or a third, how should the upper three parts move?*

If they cannot remain stationary, they should move in contrary motion.

442. *Between the Soprano and Base what motion is generally preferable?*

Contrary motion.

443. *Why does the second inversion of the triad require more careful treatment than the first?* (See questions 337 and 342 inclusive.)

Because in the second inversion of the chord, the interval of a perfect fourth takes on the character of a dissonance, which weakens the effect.

444. *Does the interval of a fourth generally bear the character of a dissonance?*

Never, except when it stands over against the base, as in the $^{6}_{4}$ chord.

445. *Is this the case with real dissonances?*

It is not: they always retain their dissonant character.

446. *When is the $^{6}_{4}$ chord most effective?*

When it is formed upon the Tonic, Dominant, or Sub-dominant, enters upon an accented pulse, either free or as a suspension, and resolves into the $^{5}_{3}$ chord of the tone which forms the base.

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* The learner should now compare the chord of the Supertonic with all other chords, and point out the mutual tones, then proceed the same way with the chords of the Mediant, Sub-dominant, Dominant, Sub-mediant, and Sub-tonic.

447. *In what other manner is it frequently employed?*

As a passing chord upon an unaccented pulse.

448. *What triads most frequently precede the* $^{6}_{4}$ *chord?*

The triad of IV or of II. (See 300 and 302.)

449. *Where is the* $^{6}_{4}$ *chord most freqently found?*

In formations of the Close. (Cadences.)

450. *Why is it particularly effective in modulations?*

Because, in entering upon the accented pulse, it instantly produces the feeling of a modulation.

451. *In what other way is the* $^{6}_{4}$ *chord employed?*

As a suspension; in which case the fourth is always prepared.

452. *When does the* $^{6}_{4}$ *chord appear at greatest disadvantage?*

When, with prepared base, it enters on an accented pulse.

453. *When is a part said to resolve properly?*

When it progresses according to its natural tendency.

454. *What is the proper resolution of augmented intervals?*

Upward.

455. *What is the proper resolution of diminished intervals?*

Downward.

456. *Should augmented or diminished intervals be doubled?*

They should not.

457. *Why not?*

Because, being dissonances, they have a determined resolution, and if doubled, and both parts properly resolved, consecutive octaves would result; and if, to avoid the consecutive fault, one of the parts is made to move contrary to its natural tendency the effect is still worse.

458. *What is the smoothest way of approaching and leaving the chord of the Super-tonic?* (See 300.)

Approach it from the Sub-dominant, and leave it through the second inversion of the Tonic.

459. *What is the smoothest way of approaching and leaving the chord of the Mediant?* (See 301.)

Approach it from the Dominant, and leave it through the Tonic.

460. *What is the smoothest way of approaching and leaving the Sub-dominant?* (See 302.)

Approach it from the Tonic, and leave it through the second inversion of the Tonic.

461. *What is the smoothest way of approaching and leaving the Dominant?* (See 303.)

Approach it from the Tonic, and return to the Tonic.

462. *What is the smoothest way of approaching and leaving the Sub-mediant?* (See 304.)

Approach it from the Tonic, and leave it through the Sub-dominant.

463. *What is the smoothest way of approaching and leaving the chord of the Sub-tonic or leading tone?* (See 305.)

Approach it from the Tonic, and return to the Tonic.

464. *What is the resolution of the chord of the Sub-tonic?*

Its fundamental being the leading tone, must ascend a minor second; its fifth being diminished, must descend a minor second; its third is free.

465. *To what harmony does it invariably resolve?*

To the Tonical harmony.

466. *When are parts said to be written or played in close harmony?*

When the highest three parts are all written within the compass of one octave, so that they may be played with one hand.

467. *When are parts said to be written or played in dispersed harmony?*

When they are so arranged that the interval between the base and the soprano is about equally divided by the tenor and alto.

468. *In dispersing harmony what is the rule for separating the parts?*

Not more than an octave should intervene between any two contiguous parts, except the base and tenor.

469. *When is a dissonance said to be prepared?*

When it appears as a consonance in the preceding chord, and is taken by the same part, so that it can be connected by a tie.

470. *What are the rules for the progression of the chord of the Dominant seventh?* (See 345 to 356.)

The seventh descends one degree; the third, being the leading tone of the key, ascends a minor second; the fundamental and fifth are free.

471. *Into what harmony does it generally resolve?*

Into Tonical harmony.

472. *Into what other harmony may it resolve?*

The Dominant seventh of a major key may resolve into the Tonical harmony of the relative minor key; and the Dominant seventh of a minor key may resolve into the harmony of IV of the relative major key; other resolutions are possible, but not as usual.

473. *Of what peculiar resolution is the dominant seventh chord capable?*

One seventh chord may resolve into another, and that into a third, etc.

474. *The third inversion of the dominant seventh chord* $\binom{4}{2}$ *necessarily resolves into what chord?*

Into the first inversion of the Tonic.

475. *Are there exceptions to the rule that the interval of a seventh must descend one degree?*

There is one exception, viz.: in the second inversion of the chord; when the seventh is in the soprano, and the chord resolves to the first inversion of the Tonic, the seventh may ascend without producing a bad effect.

476. *Are there other exceptional treatments of the interval of seventh?*

There are; it may be abandoned entirely; it may also be transferred from one part to another, when the chord is repeated; in which case the part that has it last must be responsible for its correct resolution.

477. *If it should become necessary to omit any of the tones of the Dominant seventh chord what tones can be spared best?*

The octave of the fundamental first, the fifth next, and, in extreme cases, the third may be dispensed with.

478. *What is the especial use of the Dominant seventh chord?*

It is especially useful in cadence formations, and in determining the key in modulations.

479. *How does it point to the key in modulated passages?*

No other chord is built like it, (major 3rd, perfect 5th, and minor 7th,) its fundamental is always five of some key, and having found five it is easy to determine the Tonic.

480. *What rules govern the resolution of the several inversions of the Dominant seventh chord?*

The same rules that govern the direct form, the seventh descends one degree, the third ascends a minor second, the fundamental and fifth are free.

481. *Does the Dominant seventh require a preparation?*

Not necessarily.

482. *How is the chord of the seventh of* II, *in the major mode, most frequently employed?* (See 356.)

In its first inverted form.

483. *When thus used, what name was formerly given to it?*

The Ecclesiastical chord.

484. *Why?*

Because it is peculiarly adapted to church harmonies.

485. *What is the resolution of the chord of the seventh of* VII°, *in the major mode?* (See 356.)

Its fundamental being the leading tone, ascends a minor second; its seventh descends one degree; its fifth, being diminished, descends a minor second, and its third is free.

486. *In what position should this chord always be used?*

With the seventh in the soprano.

487. *How can consecutive fifths be avoided between the third and seventh?*

By either doubling the third of the tonic chord, (which is most usual,) or, by causing the third of the seventh chord to descend five degrees.

488. *Does this seventh require preparation?*

Not always.

489. *How does the chord of the seventh of* II° *in the minor mode, differ from that of* VII° *in the major mode?*

Only in the resolution of its fundamental tone, which, being no longer the leading tone, is free.

490. *Into what harmony does it most frequently resolve?*

Into Dominant harmony the fifth and seventh descend a minor second, the fundamental moves to the Dominant, (either up or down,) and the third ascends one degree.

491. *What is the primary resolution of the chord of the seventh of* VII° *in the minor mode?* (See 356.)

Its seventh and fifth descend one degree, its fundamental ascends one degree, and its third is free.

492. *What is this chord sometimes called?*

The equivocal chord.

493. *For what reason?*

Because it does not point to any particular Tonic, and is capable of a great variety of resolutions.

494. *Which inversion of this chord is least satisfactory?*

The third inversion.

495. *How can this chord be converted into a dominant seventh chord?*

There are four principal ways; *First*, one of its members may descend a half-step, while the others remain; *Second*, three of its members may ascend a half-step, while the other remains; *Third*, three of its members may descend a half-step, while one descends a whole step: and *Fourth*, three of its members may ascend a whole step, while one ascends a half-step.

496. *What other peculiar progression can be formed with this chord?*

All its tones may be made to descend a half-step, thereby forming another similar chord, which, in its turn, can be resolved the same way, and so on indefinitely.

497. *Does the Seventh in this chord require a preparation?*

It does not.

498. *What is the Resolution of the chord of the Ninth?* (see 364.)

The ninth descends to the eighth, when the chord becomes a chord of the Dominant seventh, and is resolved accordingly; or the chord of the ninth may resolve directly to the Tonical harmony.

499. *What rule should be borne in mind when using chords of the Ninth?*

The fundamental tone and ninth should be kept nine degrees apart.

500. *What is the progression of the Augmented Chord?* (See 378 to 383.)

Its fundamental remains stationary, or descends five degrees; its third may ascend a minor second, or remain stationary; and its fifth ascends a minor second.

501. *Do these rules apply to the inversions also?*

They do.

502. *What is the resolution of the Italian Sixth?* (*Augmented Chord of the Sixth*, see 384 to 389.)

It resolves to the Dominant harmony; the fundamental, (original third,) descends a minor second, the augmented sixth. ascends a minor second, the third descends a minor second, or ascends one degree.

503. *Which member of this chord may be doubled in four part harmonies?*

The third only. (The original fifth.)

504. *Are the inversions of this chord generally used?*

They are not.

505. *What is the progression of the French Sixth? (Augmented Chord of the Sixth, Fourth, and Third,* see 390 to 394.)

Its fundamental, (original fifth,) descends a minor second; the third, (original seventh,) descends a minor second; the fourth, (original fundamental.) remains stationary, and the sixth, (original third,) ascends a minor second.

506. *Are the inversions of this chord generally used?*

They are not.

507. *How does the French Sixth compare as regards its usefulness with the other Augmented Sixth Chords?*

It is considered inferior to either of them.

508. *What is the progression of the German Sixth? (Augmented Chord of the Sixth and Fifth,* see 395 to 399.)

It has two resolutions. 1*st.* The third and fifth remain stationary, the fundamental descends a minor second, and the sixth ascends a minor second, thereby forming a $^{6}_{4}$ chord of the minor Tonic, which resolves immediately to the Dominant; and, 2*nd*, the fundamental descends a minor second, the third remains stationary. the fifth and sixth ascend a minor second; thereby forming a $^{6}_{4}$ chord of the major Tonic.

509. *What other resolutions are sometimes found?*

It is sometimes resolved directly to the Dominant, in which case open fifths can be avoided only by a pre-resolution of the fifth: a fine effect can also be produced by converting this chord into a chord of the diminished seventh, by causing the fundamental to ascend one half-step.

510. *Are the inversions of this chord generally used?*

They are not.

511. *What is the progression of the American Sixth?* * (See 400 to 403.)

Its fundamental descends a minor second, its third remains stationary, its fourth and sixth ascend a minor second.

512. *Is this the only resolution?*

It is.

513. *Are the inversions of this chord generally used?*

They are not.

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* The author claims the original classification of this chord, concerning which see marginal note on page 31.

514. *What is* Modulation?

Passing from one key into another.

515. *What may be called the point of Modulation?*

The point when the home-feeling, or Tonic, seems to have taken a new position.

516. *Can this shifting of the Tonic, or home-feeling, take place without the use of tones which are foreign to the first key?*

It can; whenever the tones of a key are so arranged that their relations have changed, and have centered around a new Tonic, modulation has taken place.

517. *How is this change of Tonic usually effected?*

By use of tones which are foreign to the ruling key.

518. *What two chords form the chief means of Modulation?*

The dominant seventh and chord of the diminished seventh.

519. *Why are these chords better for that purpose than others?*

These two are never to be mistaken, while all others are ambiguous.

520. *How are the other chords ambiguous?*

They can belong to several different keys.

521. *When an ambiguous chord is used as a means of modulation, how are we to recognize the new key?*

By the succeeding chords.

522. *What is the simplest and most natural conclusion which we arrive at when a foreign tone or chord is introduced?*

That it belongs to the key which is nearest related to the ruling key.

523. *What keys are nearest related to the principal key?*

The key of its parallel major or minor; and of its Dominant and Subdominant, together with their parallels.

524. *Should a key which is brought about by modulation be used as the final key of a composition?*

It should not; a composition should end in the key in which it commences.

525. *Should a composition ever end in an inversion?*

It should not. The final chord should always be direct.

526. *What was the custom of the old composers with regard to the final chord?*

They went so far as to say that all compositions, whether major or minor, should end with the major triad.

527. *How does this fact effect our later opinions?*

When a minor composition closes with the plagal cadence, it is still usual to end with a major triad.

528. *What was such ending formerly called?*

Tierce di Picardi.*

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* Picardi was the province in Europe where this effect was first used.

529. *What is the object of suspensions?* (See 404.)

A closer binding of chords.

530. *When does such binding take place?*

When the progression of one or more tones of a chord is delayed until the others have formed the component parts of the following chord.

531. *What are the three essential points to be considered in a suspension?*

Its preparation, entrance, and resolution.

532. *Through what tones of a chord may the preparation take place?*

Through either of the component parts, or the dominant seventh.

533. *Upon which pulse should the preparation take place?*

The unaccented pulse.

534. *Upon which pulse should the suspension enter?*

The accented pulse.

535. *When is it said to resolve properly?*

When, upon an unaccented pulse, it takes its place in the reigning chord.

536. *May the tone which is delayed by a suspension be taken by any other part?*

By no part except the base, and then there must be at least an octave between them.

537. *Do suspensions remove the effects of consecutive octaves or fifths?*

They do not.

538. *Before what members of the triad may suspensions take place?*

Before the fundamental and the third always; the fifth, in certain positions, and, in rare instances, the seventh.

539. *Must the chord which accompanies the suspension always remain until the suspended tone resolves?*

Not necessarily; it may progress to any possible harmony which contains a tone that will resolve the suspended tone.

540. *How many kinds of suspensions are there, and what are they called?*

Two; suspensions from above and suspensions from below.

541. *What further peculiarities has the suspension?*

One or more tones may be taken between the suspension and the resolution. Also the part which has the suspension can, immediately after the resolution, pass through several chord-tones while the remaining tones of the chord are sustained.

542. *What is a* CADENCE?

The end of a musical thought or expression.

543. *How many kinds of cadence are there, and what are their names?*

Six; the perfect cadence, the imperfect cadence, the half cadence, the plagal cadence, the deceptive cadence, and the suspended cadence.

544. *What conditions are necessary for the formation of a perfect cadence?*

The final chord must be Tonical harmony with the fundamental in both base and soprano, preceded by the Dominant harmony.

545. *What is an imperfect cadence?*

The same as a perfect cadence, except that the soprano in the last chord rests upon the third or fifth, instead of the fundamental.

546. *What is a half cadence?*

One in which the final chord is the chord of Five, preceded by the chord of One or Four.

547. *What is a plagal cadence?*

One in which the last chord is the chord of One, preceded by the harmony of Four.

548. *What is the Plagal cadence sometimes called?*

The Ecclesiastical cadence.

549. *Why?*

Because it is peculiarly adapted to church music.

550. *What is a deceptive cadence?*

One in which the harmony of Five, instead of resolving to the harmony of One, as we expect, resolves into some other harmony, thereby deceiving our expectations.

551. *What is a suspended cadence?*

One in which the harmony of Five is prolonged, or suspended, until the base has taken its final position upon the Tonic, on an accented pulse of the last measure.

552. *What general rule should be followed in the formation of a pedal passage?* (organ point, see 409.)

The harmony of the pedal-tone should commence the passage, frequently make its appearance throughout, and finally conclude the whole thought.

553. *What tones are best adapted for remaining stationary?*

The Tonic and Dominant.

554. *Are they ever sustained together?*

They are.

555. *How should the other three parts be arranged?*

So that they will form a complete and correct three-part composition, capable of good effect if heard alone.

556. *Which of the three parts assumes control of the three-part harmony?*

The lowest, regardless of the sustained tone, even if it should sometimes belong to the same harmony.

557. *If figures are used to indicate the harmonic progression of an organ-point, from which part are they reckoned?*

From, and with direct reference to, the sustained tone; thereby frequently altering the usual mode of figuring.

558. *If the organ-point stands upon the Dominant which cadence must be avoided?*

The Plagal Cadence.

559. *If the sustained tone be taken by an upper or middle voice, what will it be necessary to guard against?*

It will be necessary to guard against the too frequent use of harmonies which are foreign to the sustained tone.

560. *For what reason?*

Because such upper voices do not possess the power, which is peculiar to the base, of counterbalancing the foreign harmony.

561. *How many kinds of sequences are there, and what are they called?* (See 411.)

Two; chord sequences, and phrase sequences.

562. *What is a chord sequence?*

One in which two or more chords follow each other in a similar harmonic manner.

563. *In forming a symmetrical chord sequence, what is it necessary to observe?*

That the parts should move by similar intervals; and each part, if taken alone, should be regular and self-consistent—and that the sequence should extend over at least four successive accents.

564. *What is a phrase sequence?*

One in which a phrase is repeated at a higher or a lower pitch.

565. *Are the rules for progression as binding in the formation of sequences, as in other cases?*

They are not.

566. *Why not?*

Because our musical perceptions suffer more from lack of symmetry, than from lack of pure harmonic progression.

567. *When do covered or hidden fifths and octaves take place?*

When two parts, starting with different intervals, move in similar motion to a fifth or octave.

568. *Why are they disagreeable?*

Because our perceptions naturally supply all intermediate tones over which the parts pass, and which, if written out in full, would result in open consecutives.

569. *Under what circumstances are they allowable?*

If the upper part moves only one degree.

570. *In such cases how can they be made less objectionable?*

If one or both the other parts move in contrary motion, or remain stationary.

571. *Under what other circumstances are they allowable?*

When the base moves one degree, and the chords are bound together by a seventh.

572. *May covered octaves pass over a minor seventh?*

They may not.

573. *Are covered fifths and octaves in the middle voices as objectionable as in outer voices?*

They are not.

574. *Are covered fifths and octaves between a middle and outer voice as objectionable as in outer voices?*

They are not.

575. *What is a safe rule in such cases?*

Avoid covered fifths and octaves as much as possible.

576. *What is an unharmonic cross-relation (false relation?)*

It is an arrangement whereby a tone which is sung by one voice is, in the next chord, chromatically altered and given to another voice; as C in soprano of one chord, and C♯ in base of next chord.

577. *What is the rule for their avoidance?*

Chromatic alterations of a tone should appear in the same part which contained the unaltered tone.

578. *Are there exceptions to this rule?*

There are: so many, in fact, that some theorists discard the doctrine of cross-relations entirely.

579. *Mention a list of progressions which can be safely used by beginners?*

Tonic to Dominant.
Tonic to Sub-dominant.
Tonic to Sub-mediant.
Supertonic to Tonic.
Supertonic to Sub-mediant.
Supertonic to Dominant.
Supertonic to Sub-tonic.
Mediant to Dominant.
Mediant to Sub-mediant.
Mediant to Tonic.
Sub-dominant to Tonic.
Sub-dominant to Dominant.
Sub-dominant to Supertonic.
Dominant to Tonic.
Dominant to Sub-mediant.
Sub-mediant to Sub-dominant.
Sub-mediant to Tonic.
Sub-mediant to Dominant (certain positions).
Sub-mediant to Supertonic.
Sub-tonic to Tonic.
Sub-tonic to Dominant seventh.

580. *Mention a list of rules for the guidance of beginners in writing music?*

First; if a part cannot remain stationary it should move to the tone in the next chord which occasions the least motion.

Second; give to each voice a smooth and pleasant melody.

Third; the inner parts should move as little as possible.

Fourth; if the base moves a second. third, or fifth, the other parts should move in contrary motion, if possible.

Fifth; a composition should end with the-Tonic triad of the key in which it commenced.

Sixth; do not use harsh and unmelodious steps, such as augmented intervals, major sevenths, etc., etc.

Seventh; keep constantly in mind the compass of the several voices, neither write too high nor too low.

Eighth; if a bold. loud, or brilliant effect is desired, lead the voices up to the higher tones.

Ninth; if a solemn, mournful and dirge-like effect is to be produced, write so as to keep the voices upon the lower tones.

Tenth; do not use two progressions of a fourth or fifth in the same direction, especially in the base.

Eleventh; never use two successive chords in their second inversion.

Twelfth; contrary motion is preferable to parallel motion between soprano and base.

Thirteenth; in arranging the different parts, combine parallel, oblique, and contrary motion as much as possible.

Fourteenth; avoid a too frequent use of inversions; also a too frequent use of direct forms; but rather mingle them ingeniously.

Fifteenth; Avoid a too frequent use of the same chord.

Sixteenth; avoid too many remote or abrupt modulations or transitions, as they not only produce a vague and undecided effect, which is unpleasant, but tend to confuse the singer.

Seventeenth; avoid a too frequent use of the same cadence.

581. *When a scale passage occurs in the base how should it be accompanied?*

Chords should be written only on the chief accents.

PART FOURTH.

FORM.

582. *Of what does* Form *treat?*

The science of Form treats of the shape or structure of a composition, as distinguished from the material of which it is composed.

583. *What is a tone-chain?*

A succession of tones regulated by the laws of rhythm.

584. *What is an ascending tone-chain?*

One which progresses from low to high.

585. *What is a descending tone-chain?*

One which progresses from high to low.

586. *What is a vague tone-chain?*

One which both ascends and descends.

587. *What is the effect produced by an ascending tone-chain?*

That of elevation, exaltation, tension.

588. *What is the effect of a descending tone-chain?*

That of relaxation.

589. *What is the effect of a vague tone-chain?*

Neither of tension, nor relaxation; but with a certain indecision it may partake of both. However, in a general way it may belong to either.

590. *What is a rhythmical tone-chain?*

One in which the time is well regulated by strong and weak pulses.

591. *What is a rhythmical and melodical tone-chain called?*

A melody.

592. *What is the foundation of all melody?*

The Diatonic Scale.

593. *How is the diatonic scale divided?*

Into repose and motion.

594. *What is the point of repose?*

The Tonic, either one or eight.

595. *What is motion?*

All that is not Tonic; 2, 3, 4, 5, 6 and 7, together with all intermediate tones.

596. *What is a design?*

It is the germ out of which grows the entire period.

597. *How many tones must it contain?*

Two or more.

598. *When is a design said to be transformed?*

When, being repeated, it assumes some different form, but is still to be recognized as the same general design.

599. *How many principal ways are there of transforming a design, and what are they called?*

Eleven, viz.: 1st, Transposition; 2d, expansion; 3d, contraction; 4th, augmentation; 5th, diminution; 6th, repetition of fragments: 7th, omission; 8th, changing the order of tones; 9th, reversing the order of tones; 10th, combining members of different designs; and, 11th, inversion.

600. *When is a design said to be transposed?*

When it is repeated at a higher or lower pitch.

601. *When is a design said to be expanded?*

When it is made up of larger intervals.

602. *When is a design said to be contracted?*

When it is made up of smaller intervals.

603. *When is a design said to be augmented?*

When the time-value of each note is doubled.

604. *When is a design said to be diminished?*

When the time-value of each note is diminished.

605. *When are the fragments of a design said to be repeated?*

When the design is enlarged and remodelled by the repetition of its members or fragments.

606. *When is the design said to be incomplete by omission?*

When one or more of its members or fragments are omitted.

607. *When is the order of tones changed?*

When the tones are introduced in a different order, without altering the rhythm.

608. *When is the order of tones reversed?*

When the design is taken backwards, from the end to the beginning, without altering the rhythm.

609. *What is the result of combining members of different designs?*

A great variety of new designs may be thus formed.

610. *When is a design said to be inverted?*

When, commencing upon the same tone, it moves in an opposite direction.

611. *May several of these modes of transformation be combined?*

They may; for instance, a design may be transposed and contracted; transposed and expanded; transposed and inverted; transposed and reversed; transposed, inverted and contracted; transposed, inverted, contracted and reversed, etc.

612. *What is a* PASSAGE?

A series of designs which have no well-marked repose.

613. *What is a* PHRASE?

A series of designs so joined as to have a well-determined motion and repose?

614. *What is a* PERIOD?

A series of phrases—usually four—each having a well-defined motion and repose, so related to each other as to produce the impression of completeness.

615. *How may periods be divided?*

Into two equal portions called sections; the sections into halves called phrases; the phrases into halves called motives.

616. *In the formation of periods, what general principle should be involved?*

The first phrase should be so built as to excite expectation in our minds, which should be only partially answered by the second phrase, thus leading to a reïteration in the third phrase, and a final, complete and satisfactory conclusion in the last.

617. *That which excites expectation is called what?*

Thesis.

618. *That which replies to thesis is called what?*

Antithesis.

619. *What kind of music is usually written in this form?*

All *single* church tunes or chorals.

620. *What is this form called?*

The SONG-FORM of one period.

621. *May the song-form have more than one period?*

It may; there are song-forms of two periods, and song-forms of three periods.

622. *How is the song-form of two periods constructed? ?*

The second period generally begins with a new design, which actuates its first two phrases, while the last two phrases bind the whole by reïterating the spirit of the first period.

623. *What kind of music is generally written in the song-form of two periods?*

All double church tunes, and many of the popular songs and ballads.

624. *How is the song-form of three periods constructed?*

The second period generally makes a more decided digression from the first, to which it returns in a very complete manner in the third period.

625. *What kind of music is generally written in the song-form of three periods?*

Most of what are called songs with chorus: the third period usually takes the form of a chorus which contains the animating design of the song.*

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* Of course we have reference only to music which is written by musical scholars. It is a matter of much regret that a large amount of the music of the present day, both in Europe and America, is written by persons who may have some indefinite ideas about melody,—but who know very little concerning Harmony, and positively nothing at all of Form.

626. *What kinds of instrumental music are written in this form?*

The Cotillon, Reel, Jig, Hornpipe, etc. The Fandango in Mozart's *Figaro* is a good illustration.

627. *What is the Applied Song-Form?*

A composition consisting of two or more melodies, (or song-forms,) so related as to form one.

628. *What is the first melody called?*

The Theme.

629. *What is the second melody called?*

Trio. *

630. *What follows the Trio?*

The Theme.

631. *How does the Trio preserve its relation to the Theme?*

By being in a nearly related key, and by retaining the same *tempo*.

632. *What should be the character of the Trio as compared with the Theme?*

It should be of a more mild and quiet character than its Theme.

633. *In what way should Theme and Trio be related?*

If the Theme were in F minor, the Trio should be either in B♭ minor, C minor, F major, or D♭ major. If the Theme were in F major, the Trio would be either in F minor, D minor, B♭ major, or D♭ major, etc.

634. *What kind of music is usually written in this form?*

Polkas, Schottisches, Quicksteps, most Marches, and the several movements of Quadrilles, as well as a large majority of parlor pieces for piano.

635. *What is* COUNTERPOINT?

The name applied to the art of writing music in parts. †

636. *What is plain Counterpoint?*

A plain counterpoint is one having a uniform rhythmic movement of one note for each note of the melody, (called, "note against note,") or two notes to one of the melody, or "three against one," or "four against one," which movement is maintained throughout the period.

637. *What is Florid Counterpoint?*

A florid counterpoint is one not having a uniform rhythmic movement.

638. *How is Counterpoint further divided?*

Into Double counterpoint, Triple counterpoint, Quadruple counterpoint, and Manifold counterpoint.

639. *What is a double Counterpoint?*

A composition in which two equally important parts must be so arranged that the inversion of their order, (*i. e.* the lower part placed above the other,) does not effect the correctness of their mutual relations.

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* Wherever the word Trio is used throughout the department of Form, it signifies a certain portion of a composition, and has no reference whatever to its usual signification of triphonic harmony.

† Counterpoint and Harmony work from different stand-points. In harmony the chief object is to furnish a satisfactory succession of chords; counterpoint has reference to securing a flowing movement of the separate voice-parts. In Counterpoint a melody is taken (which is called *cantus firmus*,) to which one or more flowing voice-parts is added, the part, or parts so added being called the "Counterpoint."

640. *What is Triple Counterpoint, Quadruple Counterpoint, and Manifold Counterpoint?*

An arrangement whereby three, four, or more parts are so constructed that any one, or all of them, may be inverted without causing incorrect relations.

641. *What is a* FUGUE?

The Fugue is a composition in two or more parts; a phrase, which is called the Subject, appears first in one part, and then proceeds to another part, then to a third and fourth, etc.

642. *Explain the Counter-Subject?*

The part which has just given out the Subject continues its song, while the Subject is being performed by another part; and, such continuation is called Counter-Subject.

643. *What is the Response?*

It is the repetition of the Subject, note for note in the key of the Dominant.

644. *What is the meaning of Stretto?*

Stretto is an Italian word, signifying *near* or *close.*

645. *Explain its present use?*

If the Subject, which begins in one part, is taken up immediately by one or more other parts, so as to be heard in two or more parts at the same time, such construction is called a STRETTO.

646. *What peculiar changes in form do the themes of Fugues sometimes undergo?*

They are sometimes written in AUGMENTATION, *i. e.* in notes of double their original value; sometimes in DIMINUTION, *i. e.* in notes of half their original value; and sometimes in INVERSION, *i. e.* where it originally ascended, it now descends, and *vice versa.*

647. *What is* IMITATION?

The repetition of a phrase or period already given in another voice-part.

648. *What are the chief varieties of Imitation?*

Free imitation, Strict imitation, and imitation in contrary motion.

649. *How are these explained?*

In free imitation the melodic progressions of the original phrase are not strictly repeated; intervals, upward or downward, are imitated by similar progressions, but not always of the same distance; for instance, an upward progression of a major second may be imitated by an upward progression of a minor second; a major third by a minor third; a fourth by a sixth, etc. Strict imitation repeats the exact melodic progression of the original phrase. In imitation by contrary motion, upward progressions are imitated by downward ones, and *vice versa.*

650. *What is a* CANON?

A Canon is a composition in which two or more parts are introduced, one after the other, and proceed together in equal time, each imitating the one before it, note for note, so that all parts have the same melody from beginning to end. Canon is strict imitation.

651. *What is a Canon in Unison?*

One in which all the following parts commence upon the same tone.

652. *What is a Canon in Octave?*

One in which the following parts begin an octave higher, or lower than the first.

653. *What is a Canon of the Second, Third, Fourth, Fifth, etc.?*

One in which the following parts begin at the interval of second, third, fourth, fifth, etc., from the tone upon which the first started.

654. *What is a mixed Canon?*

One in which the several parts begin at different intervals.

655. *What is a strict Canon?*

One in which all the laws are strictly observed.

656. *What is a free Canon?*

One in which a deviation from the rules is necessary. One in which the melody in the first part is not strictly followed throughout.

657. *What is the* RONDO?

A higher development of art-work, in which the various materials are so woven together as to form a continuous web; the foundation of all Art Forms.

658. *In how many forms is the Rondo divided?*

Into five forms.

659. *How is the First Rondo Form constructed?*

It has a Theme, consisting of two or more periods, followed by a Passage, (or a long succession of short phrases in several keys,) and closes with the Theme and Conclusion made up of motives taken from the Theme or the Passage.

660. *What is the plan of the First Rondo Form?*

Theme, Passage, Theme, Conclusion.

661. *How is the Second Rondo Form constructed?*

It has a principal Theme, which is followed by a secondary Theme in a new key, (called an Episode,*) after which the Theme re-appears, and the whole closes with a Conclusion.

662. *What is the plan of the Second Rondo Form?*

Theme, Episode, Theme, Conclusion.

663. *How is the Third Rondo Form constructed?*

It has a Theme, followed by an Episode in another key, after which the

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* Dr. Marx, speaking of the Second Rondo Form, says, "The leading from the Theme to the Episode, (by means of a Passage,) is mostly unnecessary, and the leading back is rare."

Theme is repeated; then a Second Episode in the relative key, closing with the Theme and Conclusion.

664. *What is the plan of the Third Rondo Form?*

Theme, 1st Episode, Theme; 2d Episode; Theme and Conclusion.

665. *How is the Fourth Rondo Form constructed?*

The Theme, first Episode and Theme are quite closely combined. These are followed by the second Episode, which, in order to counterbalance the preceding, is constructed with emphatic completeness. while the whole is united by a recapitulation of the Theme and first Episode.

666. *What is the plan of the Fourth Rondo Form?*

Theme, 1st Episode, Theme; 2d Episode; Theme, 1st Episode; to which is sometimes added a Conclusion.

667. *How is the Fifth Rondo Form constructed?*

The Theme and first Episode are followed by a decided and extended Conclusion, all of which are usually repeated; the second Episode alone forms a distinct portion of the work; after which appears the Theme, first Episode and Conclusion.

668. *What is the plan of the Fifth Rondo Form?*

It has three well rounded and distinct divisions, firmly united by a central idea, the Theme; viz.: Theme, 1st Episode, Conclusion; 2d Episode; Theme. 1st Episode, Conclusion.

669. *What is a* SONATINA*?*

A Sonatina is a work of two or three different movements, each a complete rondo of itself, yet so united that we instinctively perceive them to belong together.

670. *What is a* SONATA*?*

A Sonata is a work consisting of three or four movements, one of which is usually slow. In sonatas of four movements, the third is more frequently a Scherzo, or Minuet, with Trio. (Applied Song-Form.)

671. *What is a* SUITE*?*

The Suite is a form consisting of several movements—usually five—devised by Phillip Emanuel Bach, and practiced extensively by Handel, and other writers of that period: out of this form grew the Sonata. The Suite has lately been revived by Raff.

672. *What is an* OVERTURE*?*

The Overture is an orchestral composition of one movement, mostly in the Sonata or Sonatina form; and, as its name implies, is used as an opening to an Oratorio. Opera, Concert or Drama.

673. *What is* CHAMBER MUSIC*?*

Duos, trios, quartets. quintets, sextets, septets, and octets, written for stringed instruments, or for pianoforte, and other instruments.

674. *What is the form of Chamber Music?*

Classic chamber music is all in the sonata form. There exists, however, many modern compositions in the suite form, designed for light combinations of instruments; such as the potpourri, fantasia, etc.

675. *What is a* SYMPHONY?

The Symphony is a composition in the Sonata Form; but, being written for the full powers of a large orchestra, it is usually constructed upon a large and massive plan. It generally consists of an Introduction, Allegro, Andante, Scherzo, and Finale, each of which is more fully developed than is necessary in the Sonata.

676. *What is a* CONCERTO?

The Concerto is a composition of three movements in the Sonata Form, in which one instrument, or several concerting instruments, perform the principal parts, accompanied by an orchestra.

677. *What is a* CONCERTINO?

A small Concerto, limited to two movements.

678. *What is a* NOCTURNE?

The Nocturne is a composition in variable form, (usually a variety of the Song-Form,) for piano or other instruments; and, as its name implies, has a character which accords with the calmness of a beautiful night, or a quiet evening.

679. *What is a* FANTASIA?

The Fantasia is a composition for a solo instrument, which is not bound by any particular form. Keys, modulations, arrangement of forms, in short, everything is surrendered to the composer's fancy.

680. *What is a* CAPRICCIO?

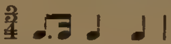
The Capriccio, or caprice, is a composition sometimes in the Sonata Form, sometimes in the Rondo Form, and sometimes assuming the unbridled license of the Fantasia.

681. *What is the* POLONAISE *or* POLACCA?

A composition in $\frac{3}{4}$ measure, usually in the Rondo Form, having the rhythm of the Polish dance, from which it has taken its name.

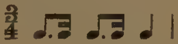
682. *What is a* MAZURKA?

A Polish national dance, or the music which accompanies it; its characteristic rhythm is:



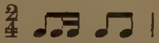
683. *What is a* REDOWA?

A slow and graceful dance tune, in $\frac{3}{4}$ measure; its characteristic rhythm is:—



684. *What is a* POLKA?

A dance tune,* originally in $\frac{2}{4}$ measure, the characteristic rhythm of which is as follows:—



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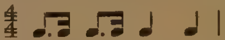
* Czerwinski gives the following interesting account of the origin of the Polka. "Somewhere about the year 1831, a young peasant girl, who was in the service of a

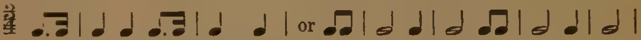
685. *What is a* Schottische?

A dance tune similar to the Polka, but somewhat slower, of which the following is the characteristic rhythm:—



686. *What is a* Waltz?

A composition in triple measure, for a circular whirling dance, its usual rhythm is—

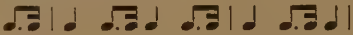


687. *What is a* Quickstep?

A lively, spirited march in $\frac{2}{4}$ or $\frac{6}{8}$ measure.

688. *What is a* March?

A piece of music designed or fitted to accompany and guide the movement of troops: its rhythm is:—



689. *What is a* Potpourri?

A *melange* of different airs, or melodies, strung together; A medley: It has no definite form whatever.

690. *What is a* Galop?

A quick dance tune, generally in $\frac{2}{4}$ measure.

691. *What is a* Galopade?

A quick German dance tune; a Galop.

692. *What is a* Fandango?

A lively Spanish dance tune, in $\frac{3}{8}$ or $\frac{6}{8}$ measure, much resembling the English Horn-pipe; it is usual to beat the time with castanets. The fandango was brought from Guinea by the negroes into the West Indies, and thence into Spain.

693. *What is a* Hornpipe?

An animated dance tune, which takes its name from the instrument formerly played during its performance. The instrument called the Horn-pipe, is common in Wales, where it is called *pib-corn*. It consists of a wooden pipe with a horn at each end, and holes at stated distances. Horn-pipe music is supposed to be of English invention, and was originally written in $\frac{9}{4}$ measure.

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citizen of Elbeteinitz, performed a dance of her own invention, one afternoon, for her own especial delectation, and sang a suitable tune to it. The schoolmaster, Joseph Neruda, who happened to be present, wrote down the melody, and the new dance was soon after publicly performed for the first time in Elbeteinitz. About 1835 it made its entrance into Prague, and then obtained the name of *Polka*, from the Bohemian word *Pulka*, or half, from the half-step prevalent in it. Four years later, it was carried to Vienna by a Prague band. In 1840, a dancing master of Prague danced the Polka, with great success, at the Odeon, in Paris, whence it found its way with extraordinary rapidity to every dancing room."

[It seems to me that the name must have been adopted because the dance was invented by a woman, as the word polka means a Polish woman; thus *Polka-jacket*, a jacket worn by a woman, etc. All names of Polish gentlemen, which end in *i* have their corresponding names for ladies which end in *a*: for example, if a gentleman's name be Witchowski, his wife's name would be Witchowska.—Ed.]

694. *What is a* JIG?

A light brisk tune, generally in $\frac{6}{8}$ measure.

695. *What is a* REEL?

A lively dance tune, peculiar to Scotland. It is generally in $\frac{4}{4}$ measure, but sometimes in $\frac{6}{8}$. The Reel is characterized by a reeling or whirling motion.

696. *What is a* QUADRILLE?

A French dance, consisting of a set of five consecutive movements, viz: "*La Pantalon*," "La Poule," "L'ete," "La Trenise ou Pastourelle," and "La Finale." It is performed by four couples placed in quadrangular position, hence the name *Quadrille.*

697. *What is a* COTILLON?

A lively animated dance tune, generally written in $\frac{6}{8}$ measure.

698. *What is a* SCENA?

That portion of an opera called a *scene.* The term is applied by the Italians to a portion of an opera comprised in any one entire composition.

699. *What is a* CANZONET?

A diminutive of *canzone*; and in Italy signifies a little or short song in one, two, or three parts. In England it is applied to a song in two or three parts.

700. *What is a* CAVATINA?

A short air of one movement, with little repetition of words, and which is sometimes preceded and relieved by a recitative.

701. *What is a* FANFARE?

A short, lively, loud, and warlike piece of music, composed for trumpets and kettle-drums; also the name of a lively little piece performed on hunting horns, in the chase.

702. *What is a* CADENZA?

An extempore flourish of voice or instrument at the end of a period, or phrase; and is introduced *ad lib.* by the performer. It should partake of the general character of the piece, be sung with one breath, and ended with a trill. The first tone is generally sung loud, and held, to indicate its introduction to the accompanying performers.

703. *What is an* ETUDE?

A composition which is intended, or may serve for a study. It differs from the Exercise in that the Etude has an artistic purport, and the Exercise has not.

704. *What is an* ARIA?

An accompanied song for a solo voice. It is either in the Rondo-Form, or Sonata-Form, but with the second part abbreviated or omitted.

705. *What is a* RECITATIVE?

It is a song which does not take the form of a melody, neither does it conform to the strict value of notation, nor to fixed musical rhythm; but strives in its rhythm and succession of tones, to imitate as far as possible the declamatory accents of speech. It has no determined measure, although it is usually written in $\frac{4}{4}$ measure, merely to assist the eye.

706. *What are the names of the* ECCLESIASTICAL FORMS *of vocal music?*

The Chant, the Choral, the Hymn, the Sentence, the Anthem, the Motette, the Cantata, the Mass, and the Oratorio.

707. *What is the* CHANT?

The most ancient and simple form of choral music. It consists of words recited to musical tones, without musical measure.

708. *What is the* CHORAL?

A simple sacred tune of one period, (possibly two,) designed to be sung in unison by the congregation, as an act of divine worship.

709. *What is the* HYMN?

A song of praise or thanksgiving to God; a choir Tune of one or two periods. It differs from the Choral in that it is intended to be sung by trained singers, and consequently admits of more elaborate voice-relations; and may be diversified by the introduction of certain phrases for Solo voices, which is never allowable in the Choral.

710. *What is a* SENTENCE?

A short scriptural text set to music: it seldom extends beyond one or two periods.

711. *What is an* ANTHEM?

A composition which is more elaborate than the Sentence; it commonly contains several periods, and is a freer setting of scriptural texts. It is derived from the Greek word *antiphon*, signifying response. The most ancient form of church music was the Antiphony,—"an Anthem sung alternately by a choir, or congregation, divided into two parts."

712. *What is a* MOTETTE?

There are two kinds of Motette. "The first takes the form of an ecclesiastical Cantata. consisting of several separate movements of different forms, such as solo, trio. chorale, fugues, etc. The second is a choral composition, (mostly of devotional character.) in which, after a cantabile, or figurated introduction, (or without it,) a fugal theme is carried through once, then a second time, and then a third time, and finally ends with this. or the introductory movement, or with a separate closing phrase." It undoubtedly should have a place between the Anthem and Cantata. However, in America, it is commonly used as synonymous with Anthem.

713. *What is a* CANTATA?

An extensive composition, combining recitatives, airs, choruses, etc., in which different feelings and circumstances of lyrical or dramatic interest are represented in a combined form: though dramatic, it is never intended for a theatrical performance in costume.

714. *What is a* MASS?

"The communion service, or the consecration and oblation of the Host in the Roman Catholic Churches." High Mass is that which is sung or chanted, and Low Mass is that which is read. High Mass usually consists of a series of Choruses, Solos, Trios, Quartets, etc., twelve in number, (always with the same words,) *viz.:* Kyrie Eleison, Gloria in Excelsis, (in four parts, *viz.:* Gloria, Qui Tollis, Quonium, and Et cum Sancto Spirito;) Credo, (in three parts, *viz.:* Credo, Et incarnatus, and Et resurexit,)—Sanctus, Benedictus, Agnus Dei, and Dona nobis Pacem.

715. *What is an* ORATORIO?

A sacred composition, consisting of Arias, Recitatives, Duets, Trios, Choruses, etc., with full orchestral accompaniments. The subject is generally taken from the Scriptures. It is sung and recited without action or any of the adjuncts of theatrical representation. Originally the Oratorio was a sacred opera, but scenery, costume, and action have been done away with, and it has been elevated to a dignity commensurate with the character of the sacred events it portrays. The Oratorio was derived from the religious tragedy in the middle ages, of which it presents a modified form. Its origin has generally been ascribed to St. Phillipo Neri, who, in 1540, formed the celebrated congregation of the Oratory in Rome; one of the objects of which was to deter young people from profane amusements by rendering religious services as attractive as possible. The term Oratorio has been loosely applied to a class of compositions which require scenery, costumes, and acting for their performance.

716. *What are the names of the secular vocal forms?*

The Ballad, the Song, the Solfeggio, the Glee, the Madrigal, the Operetta, the Opera Bouffe, and the Grand Opera.

717. *What is a* BALLAD?

It was formerly a dancing song, (from Italian *ballare*, to dance, hence the word "ball," a social dancing party.) In modern usage, however, it is a popular song, either sentimental or a narrative, in simple stanzas, each usually sung to the same tune.

718. *What is a* SONG?

Song is a term which, in a general sense, covers all utterances with musical modulations of the voice, whether of the human voice or that of a bird. It is more usually applied to a simple composition of one or two periods, set to either sacred or secular words. It differs from the Ballad, particularly, in that the Ballad is never set to sacred words.

719. *What is a* SOLFEGGIO?

An exercise written for the voice; so named from the syllables do, re, mi, etc., which are applied to the tones of the key, in the use of which, both pronunciation and voice are cultivated at once.

720. *What is a* VOCALISE?

An exercise which is intended to be practiced with vowels entirely, chiefly the vowel *a* (ah); an Etude.

721. *What is a* GLEE?

A composition for three or more voices, generally of a light and secular character. It is of modern English origin.

722. *What is a* MADRIGAL?

A more elaborate vocal composition than the Glee, in five or six parts.

723. *What is an* OPERETTA?

A short, light, musical drama; a diminutive Opera.

724. *What is an* OPERA BOUFFE?

A comic Opera.

725. *What is a* GRAND OPERA?

A lyric Drama, consisting of Airs, Recitatives, Choruses, etc., enriched with magnificent scenery, and other decorations. It is intended to be performed with tragic and passionate action.

726. *What is a* DUET?

A piece of music written for two voices, or instruments.

727. *What is a* TRIO?

A piece of music written for three voices, or instruments.

728. *What is a* TERZETTO?

A light composition, either sacred or secular, for three voices; a Trio.

729. *What is a* QUARTET?

A piece of music written for four voices, or instruments.

730. *What is a* QUINTET?

A piece of music written for five voices, or instruments.

BOOK SECOND:

ILLUSTRATIONS.

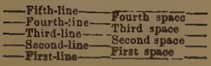
ILLUSTRATIONS OF

PART FIRST.

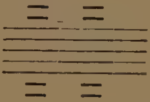
[*The figures refer to the corresponding questions in Part I., Book I.*]

Example No. 1.

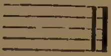
THE STAFF. *See* 10.



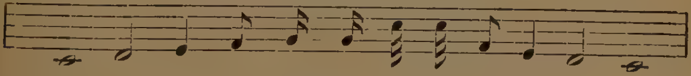
ADDED LINES. *See* 11.



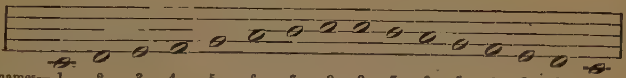
CLOSE. *See* 23.



Ex. 2. NOTES. *See* 12 to 19, inclusive.

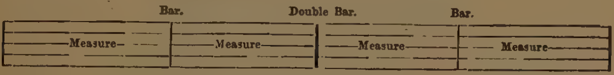


Ex. 3. THE DIATONIC SCALE. *See* 9.

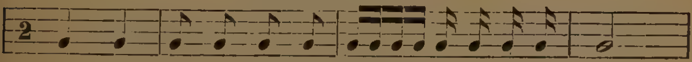


Numeral names—	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Syllable names—	Do,	Re,	Mi,	Fa,	Sol.	La,	Si,	Do,	Do,	Si,	La,	Sol,	Fa,	Mi,	Re,	Do.
Pronounced—	Doe,	Ray,	Mee,	Fah,	Sole,	Lah,	See,	Doe,	Doe,	See,	Lah,	Sole,	Fah,	Mee,	Ray,	Doe.
Perm'nt names—	C,	D,	E,	F,	G,	A,	B,	C,	C,	B,	A,	G,	F,	E,	D,	C.

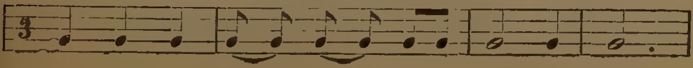
Ex. 4. MEASURES AND BARS *See* 20 to 25.



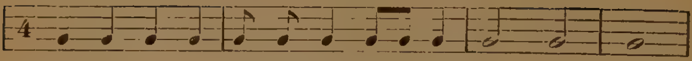
Ex. 5. DOUBLE MEASURE. *See* 26.



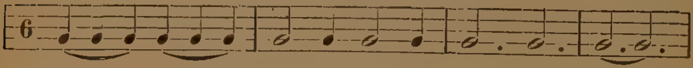
Ex. 6. TRIPLE MEASURE. *See* 27.



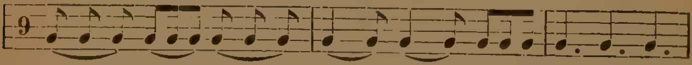
Ex. 7. QUADRUPLE MEASURE. *See* 28.



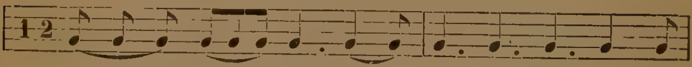
Ex. 8. SEXTUPLE MEASURE. *See* 29.



Ex. 9. COMPOUND TRIPLE MEASURE. *See* 30.

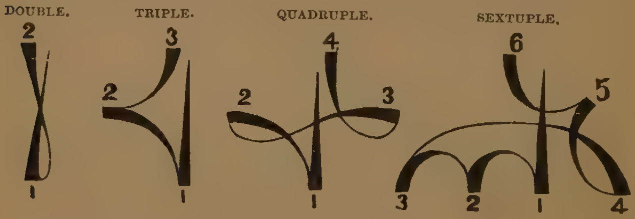


Ex. 10. COMPOUND QUADRUPLE MEASURE. *See* 31.

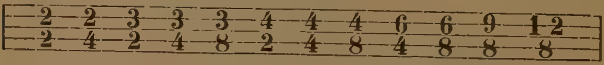


Ex. 11. DIAGRAMS, (*See* 32 to 38,)

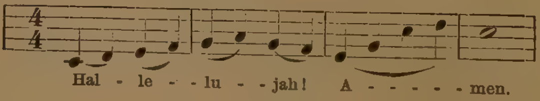
Showing the motions of the hand in the various kinds of measure.



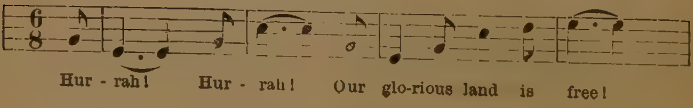
Ex. 12. THE FRACTION. *See* 46.



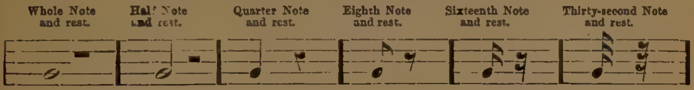
Ex. 13. THE SLUR. *See* 50.



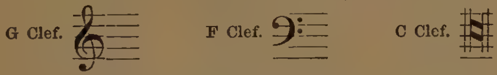
Ex. 14. THE TIE. *See* 51.



Ex. 15. RESTS, WITH THEIR CORRESPONDING NOTES. *See* 53 to 61.

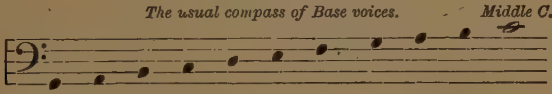


Ex. 16. CLEFS. *See* 69 to 77.



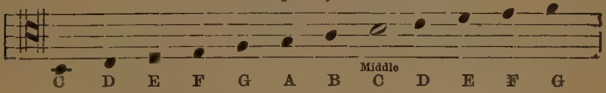
Ex. 17. THE F, OR BASE CLEF. *See* 73.

The usual compass of Base voices.

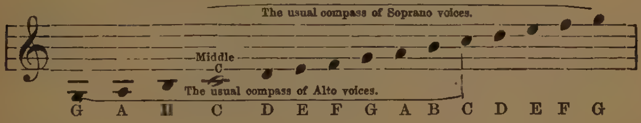


Ex. 18. THE C, OR TENOR CLEF. *See* 75.

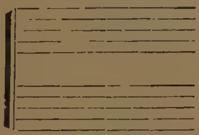
The usual compass of Tenor voices.



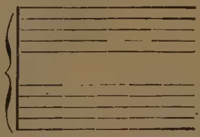
Ex. 19. THE G, OR ALTO AND SOPRANO CLEF. *See* 71.


The usual compass of Soprano voices.
Middle C
The usual compass of Alto voices.
G A B C D E F G A B C D E F G

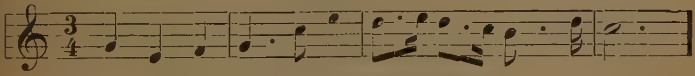
Ex. 20. THE BRACE. *See* 78.



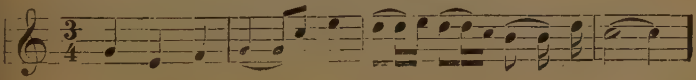
OR,



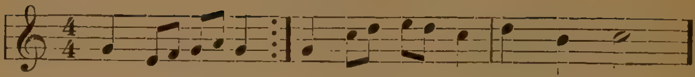
Ex. 21. THE DOT. *See* 80.



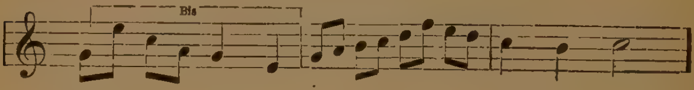
The above example is performed as if written as follows :



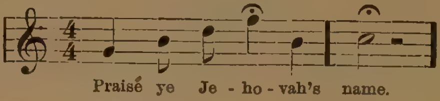
Ex. 22. THE REPEAT. *See* 81.



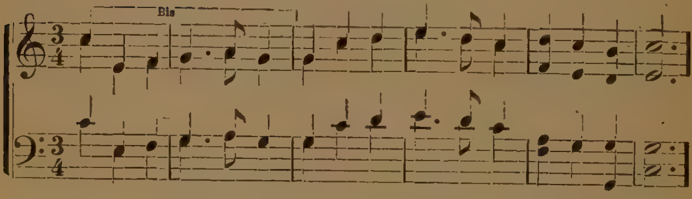
Ex. 23. BIS. *See* 83.



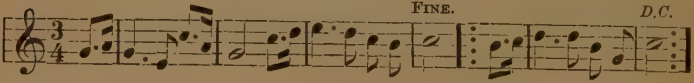
Ex. 24. THE HOLD. *See* 84.



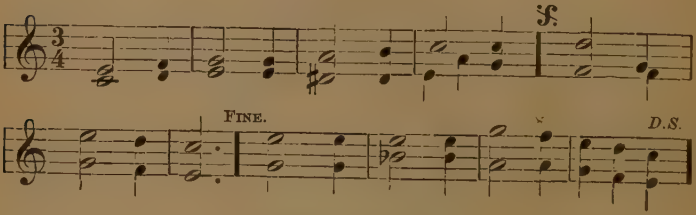
Ex. 25. THE UNISON PASSAGE. *See* 85.



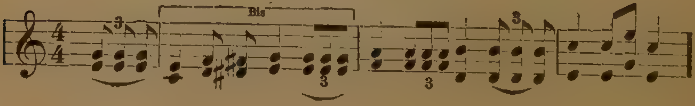
Ex. 26. DA CAPO. *See* 86. Dr. T. Hastings.



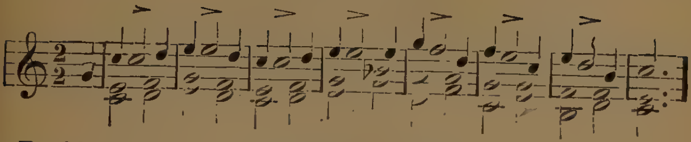
Ex. 27. DAL SEGNO. *See* 88.



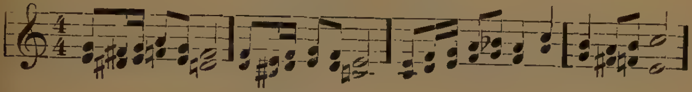
Ex. 28. TRIPLETS. *See* 89.



Ex. 30. SYNCOPATION. *See* 91.

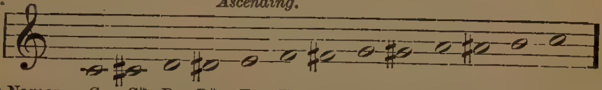


Ex. 31. ACCIDENTALS. *See* 102.



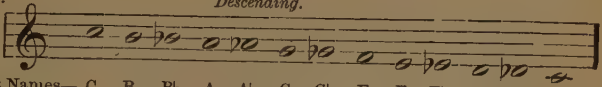
CHROMATIC SCALE. *See* 100.

Ex. 32. *Ascending.*



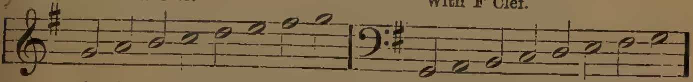
Permanent Names—	C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.
Syllable Names—	Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do.
Pronounced—	Doe,	Dee,	Ray,	Ree,	Mee,	Fah,	Fee,	Sole,	See,	Lah,	Lee,	See,	Doe.
Numeral Name—	1,	♯1,	2,	♯2,	3,	4,	♯4,	5,	♯5,	6,	♯6,	7,	8.

Ex. 33. *Descending.*



Permanent Names—	C,	B,	B♭,	A.	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Syllable Names—	Do,	Si.	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Re,	Do.
Pronounced—	Doe,	See,	Say,	Lah,	Lay,	Sole,	Say,	Fah,	Mee,	May,	Ray,	Rah,	Doe.
Numeral Names—	8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.

Ex. 34. THE G SCALE. *See* 112 & 113.



With G Clef.

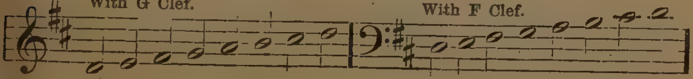
1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
G, A, B, C, D, E, F♯, G.

With F Clef.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
G, A, B, C, D, E, F♯, G.

REMARK.—The position of the scale with the C clef being always the same upon the staff as the G clef, it is not considered necessary to occupy time and space by illustrating it.

Ex. 35. THE D SCALE. *See* 114 & 115.



With G Clef.

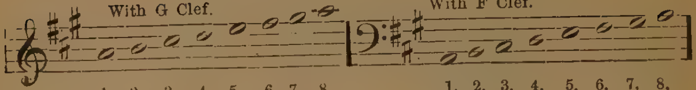
1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
D, E, F♯, G, A, B, C♯, D.

With F Clef.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
D, E, F♯, G, A, B, C♯, D.

Ex. 36.

THE A SCALE. *See* 116 & 117.

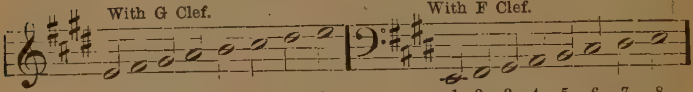


1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
A, B, C♯, D, E, F♯, G♯, A.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
A, B, C♯, D, E, F♯, G♯, A.

Ex. 37.

THE E SCALE. *See* 118 & 119.

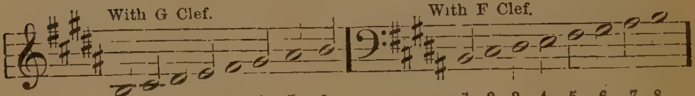


1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
E, F♯, G♯, A, B, C♯, D♯, E.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
E, F♯, G♯, A, B, C♯, D♯, E.

Ex. 38.

THE B SCALE. *See* 120 & 121.

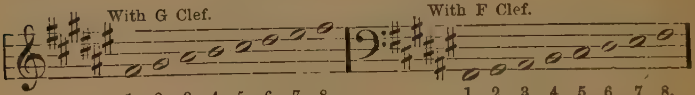


1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
B, C♯, D♯, E, F♯, G♯, A♯, B.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
B, C♯, D♯, E, F♯, G♯, A♯, B.

Ex. 39.

THE SCALE OF F♯. *See* 122 & 123.

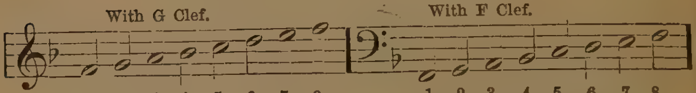


1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
F♯, G♯, A♯, B, C♯, D♯, E♯, F♯.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
F♯, G♯, A♯, B, C♯, D♯, E♯, F♯.

Ex. 40.

THE F SCALE. *See* 124 & 125.

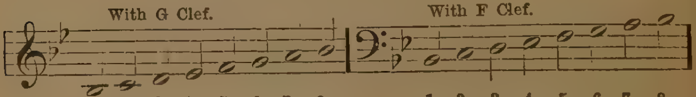


1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
F, G, A, B♭, C, D, E, F.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
F, G, A, B♭, C, D, E, F.

Ex. 41.

THE SCALE OF B♭. *See* 126 & 127.

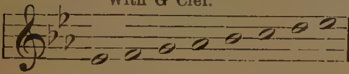


1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si; Do.
B♭, C, D, E♭, F, G, A, B♭.

1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
B♭, C, D, E♭, F, G, A, B♭.

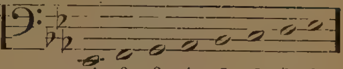
Ex. 42. THE SCALE OF E♭. *See* 128 & 129.

With G Clef.



1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi. Fa, Sol, La, Si, Do.
E♭, F, G, A♭, B♭, C, D, E♭.

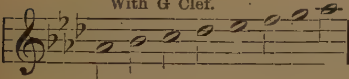
With F Clef.



1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
E♭, F, G, A♭, B♭, C, D, E♭.

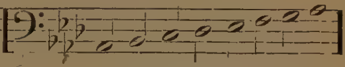
Ex. 43. THE SCALE OF A♭. *See* 130 & 131.

With G Clef.



1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
A♭, B♭, C, D♭, E♭, F, G, A♭.

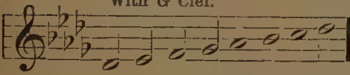
With F Clef.



1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
A♭, B♭, C, D♭, E♭, F, G, A♭.

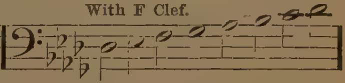
Ex. 44. THE SCALE OF D♭. *See* 132 & 133.

With G Clef.



1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
D♭, E♭, F, G♭, A♭, B♭, C, D♭.

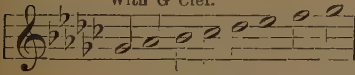
With F Clef.



1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
D♭, E♭, F, G♭, A♭, B♭, C, D♭.

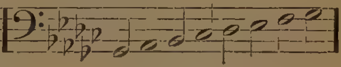
Ex. 45. THE SCALE OF G♭. *See* 134 & 135.

With G Clef.



1, 2, 3, 4, 5. 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
G♭. A♭, B♭, C♭, D♭, E♭, F, G♭.

With F Clef.

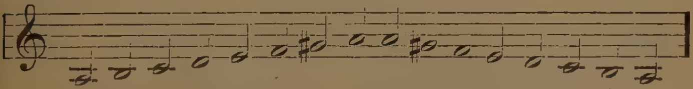


1, 2, 3, 4, 5, 6, 7, 8.
Do, Re, Mi, Fa, Sol, La, Si, Do.
G♭, A♭, B♭, C♭, D♭, E♭, F, G♭.

A remarkable feature of this scale is that it is produced upon the organ and piano by pressing the same keys which are required to produce the scale of F♯ (*See Ex.* 39.)

SCALE OF A MINOR. *See* 136 to 141.

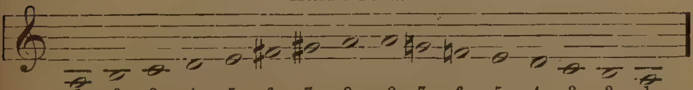
Ex. 46. *Harmonic Form.*



1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.
La, Si, Do, Re, Mi, Fa, Si, La, La, Si, Fa, Mi, Re, Do, Si, La.

Ex. 47. SCALE OF A MINOR. *See* 139.

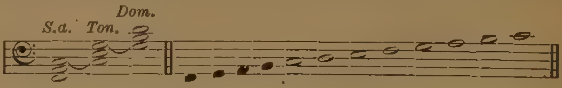
Melodic Form.



1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.
La, Si, Do, Re, Mi, Fi, Si, La, La, Sol, Fa, Mi, Re, Do, Si, La.

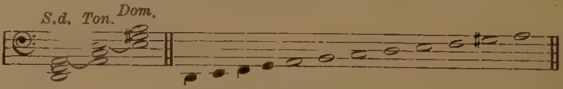
Remark.—That the learner may clearly understand there is no such thing as a *Melodic Minor Key*, it will only be necessary to state that the chords of the Tonic, Sub-dominant and Dominant, contain all the tones necessary for the manifesting of a key, in either major or minor. Thus, the seven tones which manifest the key of C major, are all contained in the three chords of C, F, and G,; *e. g.:*

Ex. 48.



As these chords *must* be major chords, *i. e* , must each be made up of a major third and perfect fifth,—it necessarily follows that these three chords fix the order of intervals in the major key; *i. e.* 1 is fixed, being fifth of the Sub-dominant chord; 2 is fixed, being fifth of the Dominant chord; 3 is fixed, being third of Tonic chord; 4 is fixed, being fundamental of Sub-dominant chord; 5 is fixed, being fifth of Tonic chord; 6 is fixed, being third of Sub-dominant chord; 7 is fixed, being third of Dominant chord. By analyzing it will be found that the order of intervals is at the same time established. So in the minor key the tones, (and consequently the order of intervals,) are fixed by three principal chords, thus:

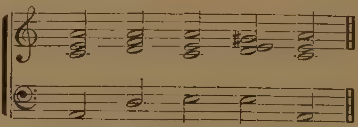
Ex. 49.



As will be seen, 7 is fixed, a minor second below 8, being third of the Dominant chord; (Dominant chords, whether major or minor, *must always have major thirds;*) 6 is fixed, being third of the Sub-dominant chord; (the Sub-dominant chord of a minor key *must always have a minor third;*) thus is established the augmented second, between 6 and 7.

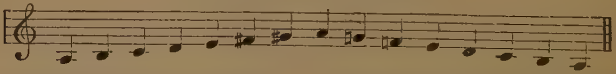
This order is perfectly consistent from a harmonic stand point, as will be seen by the following cadence:

Ex. 50.



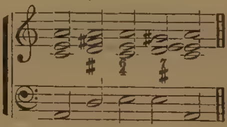
The following example will show the impossibility of harmonizing the Melodic Minor Scale in any acceptable manner:

Ex. 51. MELODIC MINOR SCALE.



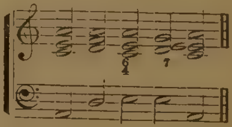
Harmonized according to the ascending form.

Ex. 52



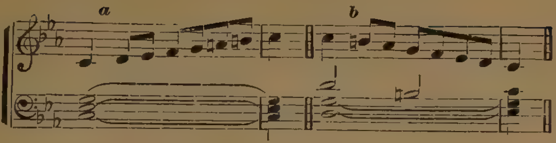
Harmonized according to the descending form.

Ex. 53.



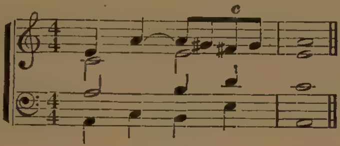
By playing these two exercises, the absurdity will become apparent. But, it will be objected, we frequently meet examples of the Melodic form. True, but they are always either passing tones, appoggiaturas, or in some other way connected with the euphony of the passage. The following are several instances of deviation from the true minor key, with reasons for their occurrence:

Ex. 54.



At *a*, the minor character of the passage is established by the E♭; and we can afford to alter the 6th for the sake of euphony; but at *b*, we are obliged to use A♭ to avoid destroying the minor character of the passage, as would be the case had we used A instead.

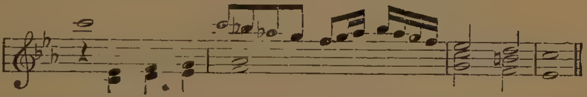
Ex. 55.



At *c* it was necessary to employ F♯ for the sake of euphony, as in many similar instances of passing tones and appoggiaturas.

Cases may arise when it will be necessary, also, to write both 6th and 7th minor, as the following, from Weber, will show :

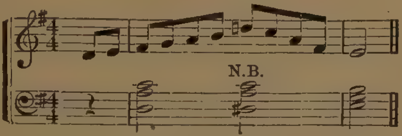
Ex. 56.



The following quotation, from Beethoven, is conclusive evidence that for the sake of euphony and smooth voice-leading alone, are the intervals of the Melodic Scale employed.

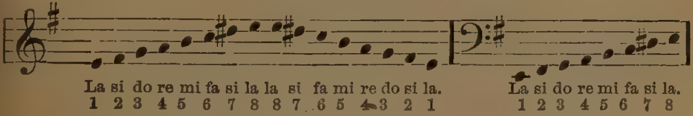
BEETHOVEN.

Ex. 57.



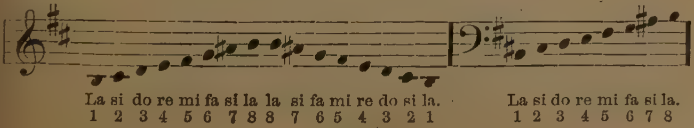
Ex. 58. SCALE OF E MINOR.—(RELATIVE OF G MAJOR.)

See 142 & 143.

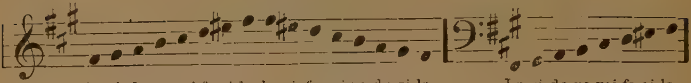


Ex. 59. SCALE OF B MINOR.—(RELATIVE OF D MAJOR.)

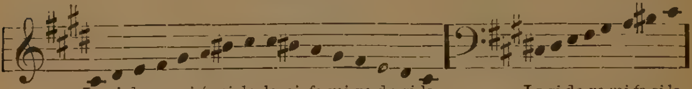
See 144 & 145.



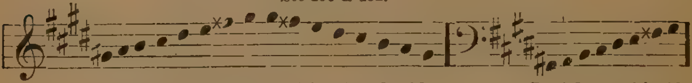
Ex. 60. SCALE OF F♯ MINOR.—(RELATIVE OF A MAJOR.)
See 146 & 147.



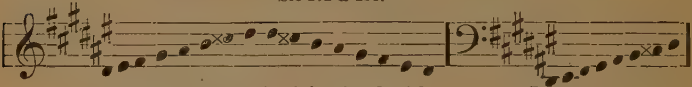
Ex. 61. SCALE OF C♯ MINOR.—(RELATIVE OF E MAJOR.)
See 148 & 149.



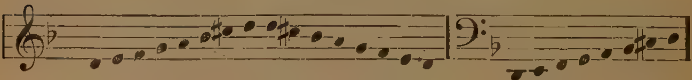
Ex. 62. SCALE OF G♯ MINOR.—(RELATIVE OF B MAJOR.)
See 150 & 151.



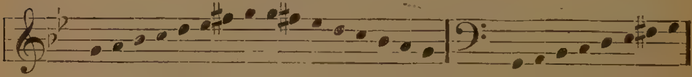
Ex. 63. SCALE OF D♯ MINOR.—(RELATIVE OF D♯ MAJOR.)
See 152 & 153.



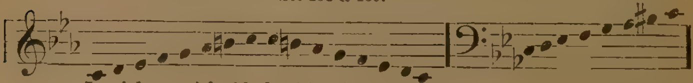
Ex. 64. SCALE OF D MINOR.—(RELATIVE OF F MAJOR.)
See 154 & 155.



Ex. 65. SCALE OF G MINOR.—(RELATIVE OF E♭ MAJOR.)
See 156 & 157.

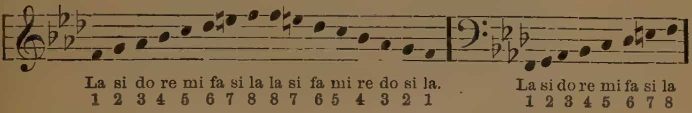


Ex. 66. SCALE OF C MINOR.—(RELATIVE OF E♭ MAJOR.)
See 158 & 159.



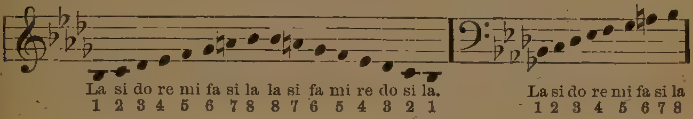
Ex. 67. SCALE OF F MINOR.—(RELATIVE OF A♭ MAJOR.)

See 160 & 161.



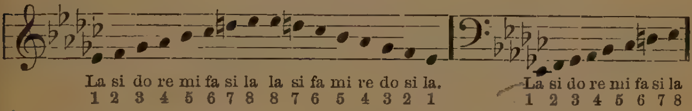
Ex. 68. SCALE OF B♭ MINOR.—(RELATIVE OF D♭ MAJOR.

See 162 & 163.



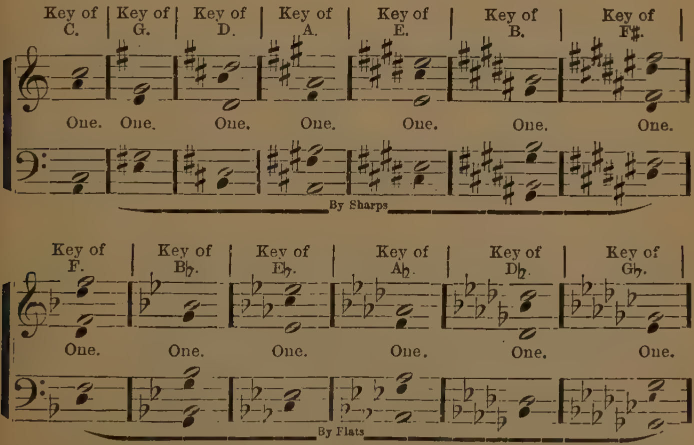
Ex. 69. SCALE OF E♭ MINOR—(RELATIVE OF G♭ MAJOR.)

See 164 & 165.



The following table will show at a glance the different transpositions, major and minor, with their several signatures. The larger notes represent ONE (Do) of the major key; and the smaller notes represent ONE (La) of the relative minor key.

Ex. 70.



Ex. 71. MAJOR KEYS.

TRANSPOSITION BY SHARPS.

	No Signature	Signature One Sharp	Signature Two Sharps	Signature Three Sharps	Signature Four Sharps	Signature Five Sharps	Signature Six Sharps
C							
B						8 Do	
a#						7 Si	
A				8 Do			
g#				7 Si		6 La	
G		8 Do					
f#		7 Si		6 La		5 Sol	8 Do
F							7 Si
E		6 La		5 Sol	8 Do	4 Fa	
d#					7 Si	3 Mi	6 La
D		5 Sol	8 Do	4 Fa			
c#			7 Si	3 Mi	6 La	2 Re	5 Sol
C	8 Do	4 Fa					
B	7 Si	3 Mi	6 La	2 Re	5 Sol	1 Do	4 Fa
a#							3 Mi
A	6 La	2 Re	5 Sol	1 Do	4 Fa		
g#					3 Mi		2 Re
G	5 Sol	1 Do	4 Fa				
f#			3 Mi		2 Re		1 Do
F	4 Fa						
E	3 Mi		2 Re		1 Do		
d#							
D	2 Re		1 Do				
c#							
C	1 Do						
	Key of C.	Key of G.	Key of D.	Key of A.	Key of E.	Key of B.	Key of F♯.

TRANSPOSITION BY FLATS.

	Signature One Flat	Signature Two Flats	Signature Three Flats	Signature Four Flats	Signature Five Flats	Signature Six Flats	
C							C
B							B
		8 Do					b♭
A		7 Si					A
				8 Do			a♭
G		6 La		7 Si			G
						8 Do	g♭
F	8 Do	5 Sol		6 La		7 Si	F
E	7 Si						E
		4 Fa	8 Do	5 Sol		6 La	e♭
D	6 La	3 Mi	7 Si				D
				4 Fa	8 Do	5 Sol	d♭
C	5 Sol	2 Re	6 La	3 Mi	7 Si		C
B						4 Fa	B
	4 Fa	1 Do	5 Sol	2 Re	6 La	3 Mi	b♭
A	3 Mi						A
			4 Fa	1 Do	5 Sol	2 Re	a♭
G	2 Re		3 Mi				G
					4 Fa	1 Do	g♭
F	1 Do		2 Re		3 Mi		F
E							E
			1 Do		2 Re		e♭
D							D
					1 Do		d♭
C							C
	Key of F.	Key of B♭.	Key of E♭.	Key of A♭.	Key of D♭.	Key of G♭.	

Ex. 72.

MINOR KEYS.

TRANSPOSITION BY SHARPS.

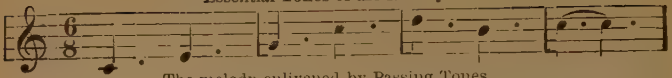
	No Signature	Signature One Sharp	Signature Two Sharps	Signature Three Sharps.	Signature Four Sharps	Signature Five Sharps	Signature Six Sharps
A							
g♯						8 La	
G						7 Si	
f♯				8 La			
F				7 Si			
E		8 La				6 Fa	
d♯		7 Si				5 Mi	8 La
D				6 Fa			7 Si
c♯				5 Mi	8 La	4 Re	
C		6 Fa			7 Si		
B		5 Mi	8 La	4 Re		3 Do	6 Fa
a♯			7 Si			2 Si	5 Mi
A	8 La	4 Re		3 Do	6 Fa		
g♯	7 Si			2 Si	5 Mi	1 La	4 Re
G		3 Do	6 Fa				
f♯		2 Si	5 Mi	1 La	4 Re		3 Do
F	6 Fa						2 Si
E	5 Mi	1 La	4 Re		3 Do		
d♯					2 Si		1 La
D	4 Re		3 Do				
c♯			2 Si		1 La		
C	3 Do						
B	2 Si		1 La				
a♯							
A	1 La						
	Key of A Minor.	Key of E Minor.	Key of B Minor.	Key of F♯ Minor.	Key of C♯ Minor.	Key of G♯ Minor.	Key of D♯ Minor.

TRANSPOSITION BY FLATS.

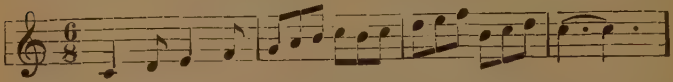
	Signature One Flat	Signature Two Flats	Signature Three Flats	Signature Four Flats	Signature Five Flats	Signature Six Flats
A						
a♭						
G		8 La				
g♭		7 Si				
F				8 La		
E				7 Si		
e♭		6 Fa				8 La
D	8 La	5 Mi				7 Si
d♭	7 Si			6 Fa		
C		4 Re	8 La	5 Mi		
B			7 Si			6 Fa
b♭	6 Fa	3 Do		4 Re	8 La	5 Mi
A	5 Mi	2 Si			7 Si	
a♭			6 Fa	3 Do		4 Re
G	4 Re	1 La	5 Mi	2 Si		
g♭					6 Fa	3 Do
F	3 Do		4 Re	1 La	5 Mi	2 Si
E	2 Si					
e♭			3 Do		4 Re	1 La
D	1 La		2 Si			
d♭					3 Do	
C			1 La		2 Si	
B						
b♭					1 La	
A						
	Key of D Minor.	Key of G Minor.	Key of C Minor.	Key of F Minor.	Key of B♭ Minor	Key of E♭ Minor.

Ex. 73. PASSING TONES. *See* 166.

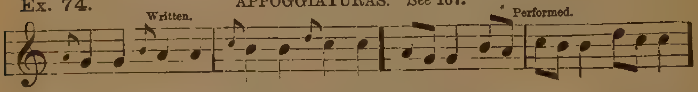
Essential Tones of the Melody.



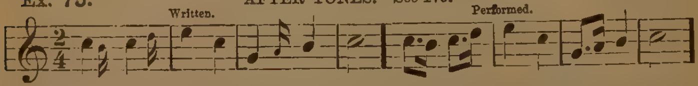
The melody enlivened by Passing Tones.



Ex. 74. APPOGGIATURAS. *See* 167.

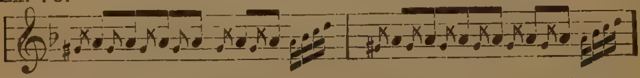


Ex. 75. AFTER TONES. *See* 170.



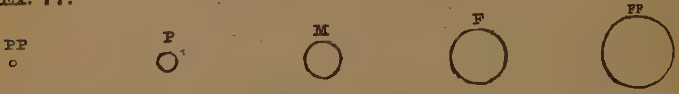
Remark.—There are other embellishments, graces and ornaments, such as Double Appoggiatura, the Turn, the Mordent, the Trill, the Double Trill, the Trill Chain, the Cadenza, etc., which it is not thought best to introduce here.

Ex. 76. ACCIACCATURA. *See* 169.

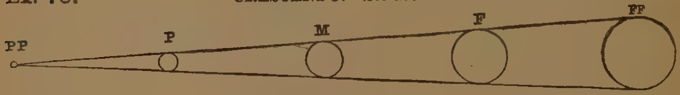


THE FIVE DEGREES OF POWER. *See* 172 to 177.

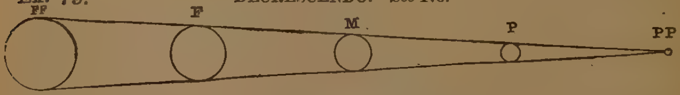
Ex. 77.



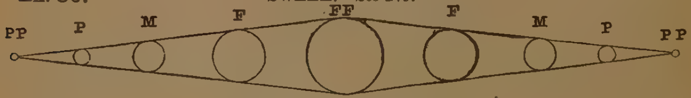
Ex. 78. CRESCENDO. *See* 177.



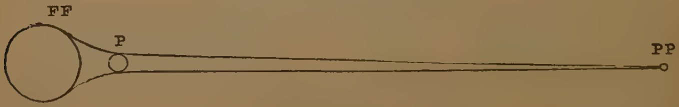
Ex. 79. DECRESCENDO. *See* 178.



Ex. 80. SWELL. *See* 279.



Ex. 81. SFORZANDO. *See* 180.



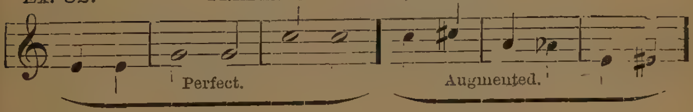
ILLUSTRATIONS OF

PART SECOND.

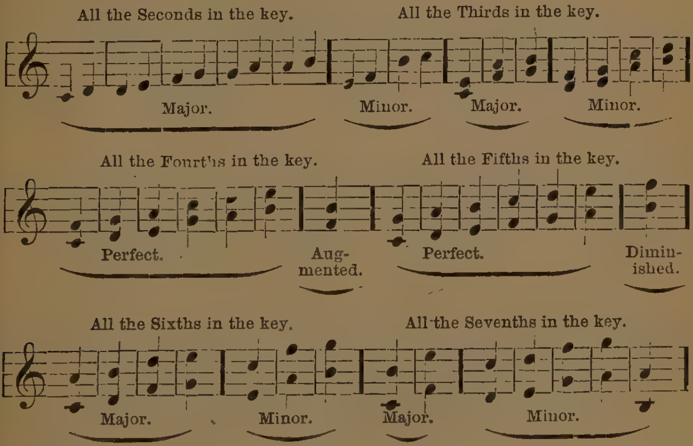
[*The figures refer to the corresponding questions in Part II. Book I.*]

INTERVALS.

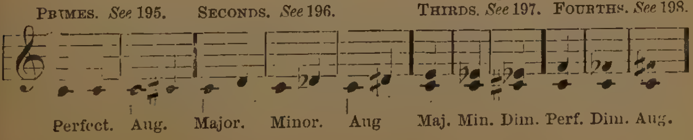
Ex. 82. PRIMES. *See* 186 to 195, inclusive.



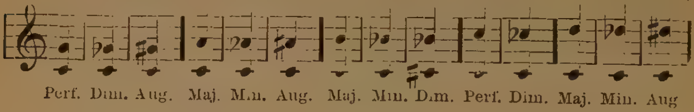
Ex. 83. INTERVALS OF THE KEY OF C. *See* 187 to 192.


All the Seconds in the key.
All the Thirds in the key.
Major.
Minor.
Major.
Minor.
All the Fourths in the key.
All the Fifths in the key.
Perfect.
Aug-mented.
Perfect.
Dimin-ished.
All the Sixths in the key.
All the Sevenths in the key.
Major.
Minor.
Major.
Minor.

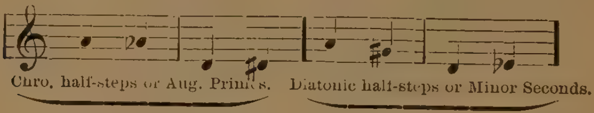
Ex. 84.



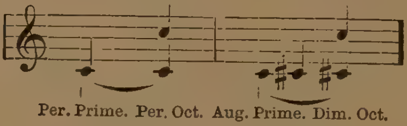
Fifths. *See* 199. Sixths. *See* 200. Sevenths. *See* 201. Octaves. *See* 202. Ninths. *See* 203.



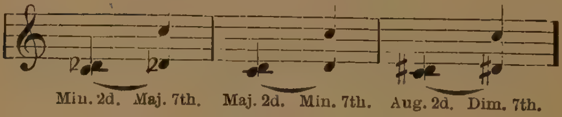
Ex. 85. CHROMATIC HALF-STEPS and MINOR SECONDS. *See* 232 and 233.


Chro. half-steps or Aug. Primes.
Diatonic half-steps or Minor Seconds.

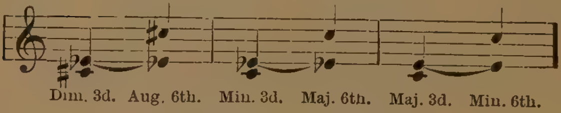
Ex. 86. Primes Inverted. *See* 249 and 250.



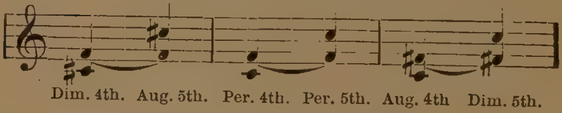
Ex. 87. Seconds Inverted. *See* 251 to 253.



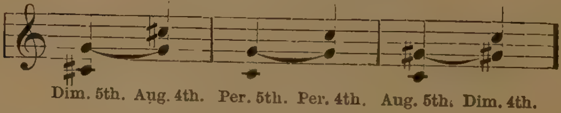
Ex. 88. Thirds Inverted. *See* 254 to 256.



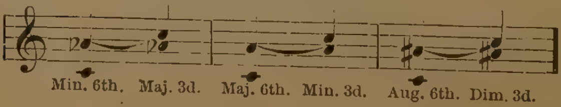
Ex. 89. Fourths Inverted. *See* 257 to 259.



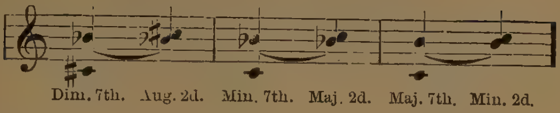
Ex. 90. Fifths Inverted. *See* 260 to 262.



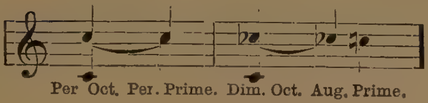
Ex. 91. Sixths Inverted. *See* 263 to 265.



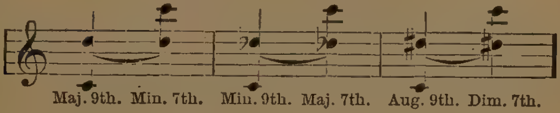
Ex. 92. SEVENTHS INVERTED. *See* 266 to 268.



Ex. 93. OCTAVES INVERTED. *See* 269 and 270.

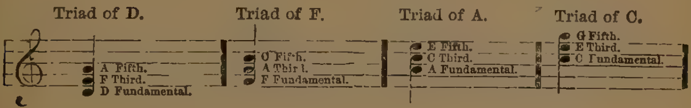


Ex. 94. NINTHS INVERTED. *See* 271 and 272.



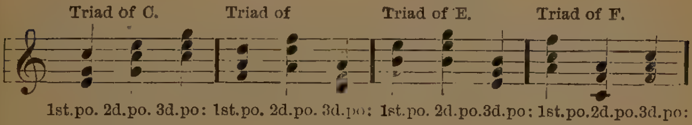
TRIADS. *See* 316 *also* 282.

Ex. 95.

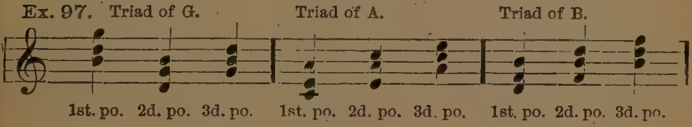


TRIADS AND POSITIONS. *See* 317, 318 & 319.

Ex. 96.

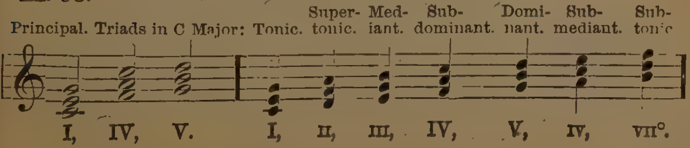


Ex. 97.



ALL THE TRIADS IN C MAJOR. *See* 299 *to* 308.

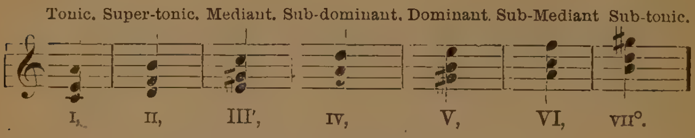
Ex. 98.



Remark.—It will be noticed that all major triads are indicated by large Roman numerals, and all minor triads by small Roman numerals, while the diminished triads are indicated by small Roman numerals to which a cipher is added, and the augmented triads by large Roman numerals to which an accent mark is added.

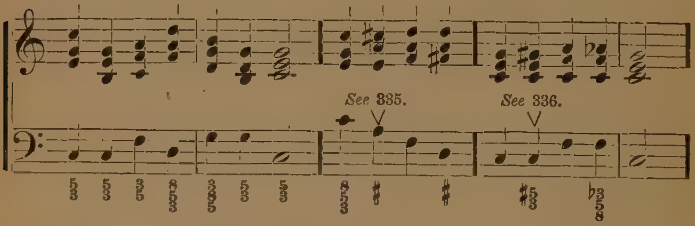
ALL THE TRIADS IN A MINOR. *See* 309 *to* 315.

Ex. 99.

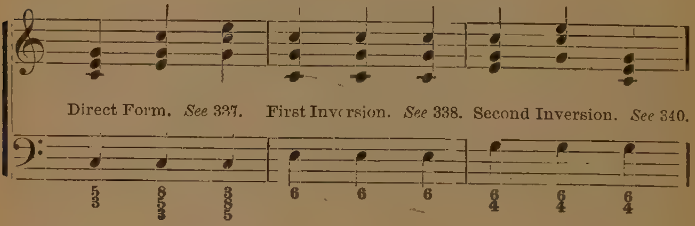

Tonic. Super-tonic. Mediant. Sub-dominant. Dominant. Sub-Mediant Sub-tonic.
I,
II,
III',
IV,
V,
VI,
VII°.

TRIADS INDICATED BY FIGURES. *See* 329 & 330.

Ex. 100.

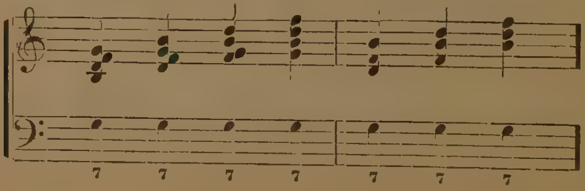


Ex. 101. INVERSIONS OF TRIADS.



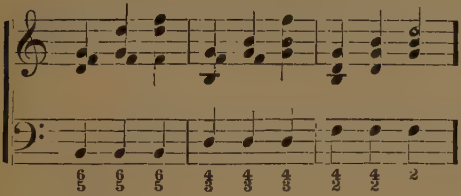
Ex. 102.

DOMINANT SEVENTH IN C. *See* 344 *to* 347. SAME IN FOUR PARTS.



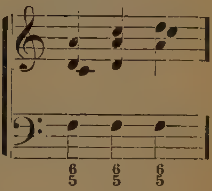
Ex. 103.

INVERSIONS OF DOMINANT SEVENTHS.
See 348 *to* 354.



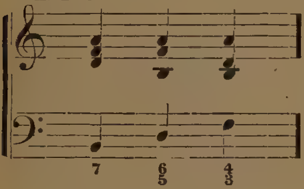
Ex. 104.

Sevenths of II Major.
See 356 *to* 358.



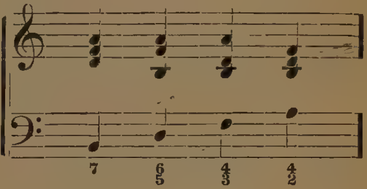
Chord of the Seventh of VII° Major.
See 359 & 360.

Ex. 105.



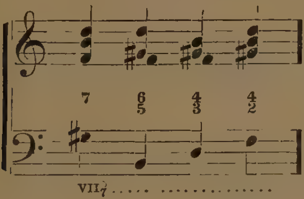
Chord of the Seventh of II° Minor.
See 361.

Ex. 106.



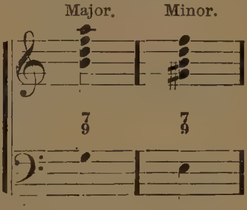
Ex. 107.

Chords of the Diminished Seventh. *See* 362 & 363.



Ex. 108.

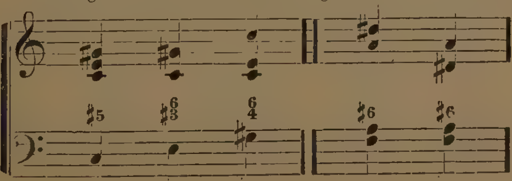
Chords of the Ninth. *See* 364 *to* 366.



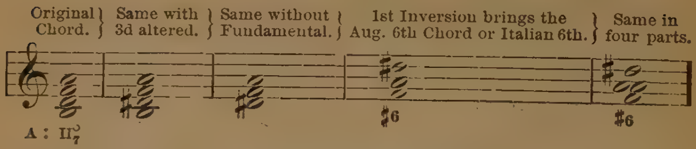
Ex. 109.

ALTERED CHORDS.

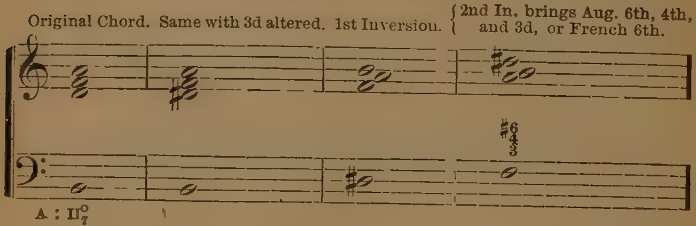
The Augmented Triad. *See* 378. Aug. Chord of the Sixth. *See* 384 to 389



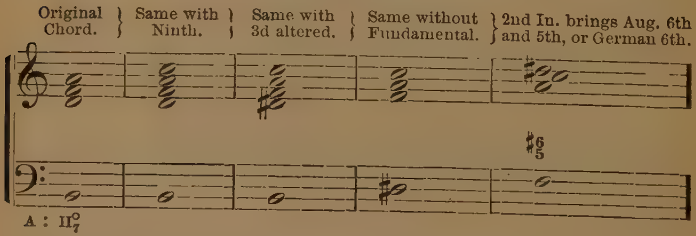
Ex. 110. ORIGIN OF THE AUGMENTED CHORD OF THE SIXTH. *See* 385.


Original Chord.
Same with 3d altered.
Same without Fundamental.
1st Inversion brings the Aug. 6th Chord or Italian 6th.
Same in four parts.
♯6
♯6
A : II°7

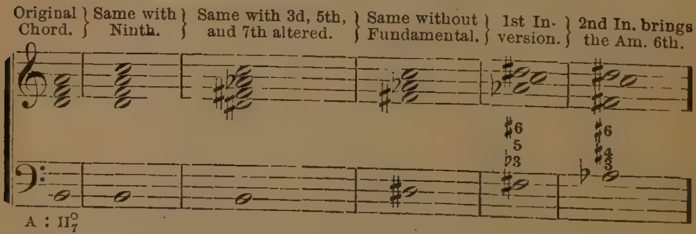
Ex. 111. ORIGIN OF THE AUGMENTED CHORD OF THE SIXTH, FOURTH, AND THIRD. *See* 390 to 394.



Ex. 112. ORIGIN OF THE AUGMENTED CHORD OF THE 6TH AND 5TH. *See* 395 to 399.

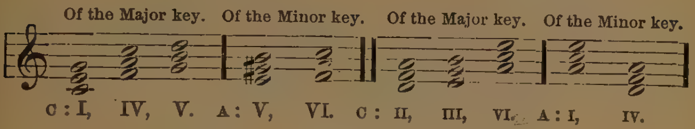

Original Chord.
Same with Ninth.
Same with 3d altered.
Same without Fundamental.
2nd In. brings Aug. 6th and 5th, or German 6th.
♯6 5
A : II°7

Ex. 113. ORIGIN OF THE AMERICAN SIXTH. *See* 400 to 403.

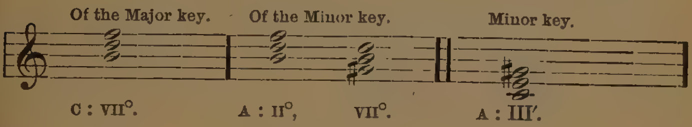

Original Chord.
Same with Ninth.
Same with 3d, 5th, and 7th altered.
Same without Fundamental.
1st Inversion.
2nd In. brings the Am. 6th.
♯6 5 ♭3
♯6 ♯4 3
A : II°7

The following table shows at a glance all the Chords which will be usually met with in practice.

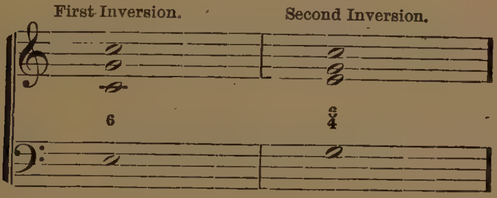
Ex. 114. MAJOR TRIADS. MINOR TRIADS.



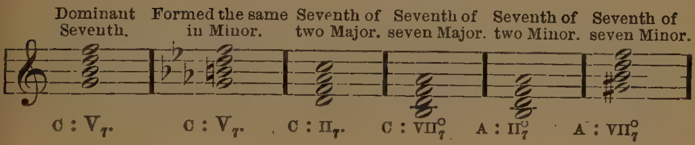
Ex. 115. DIMINISHED TRIADS. AUGMENTED TRIAD.



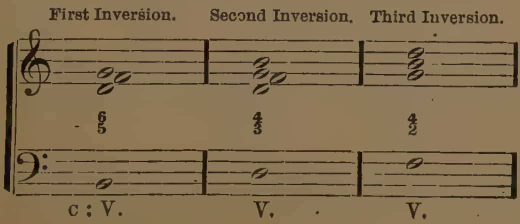
Ex. 116. INVERSIONS OF TRIADS.



Ex. 117. CHORDS OF THE SEVENTH.



Ex. 118. INVERSIONS OF THE CHORDS OF THE SEVENTH.

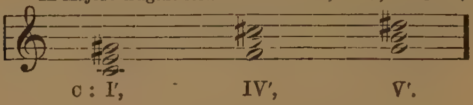


Ex. 119.

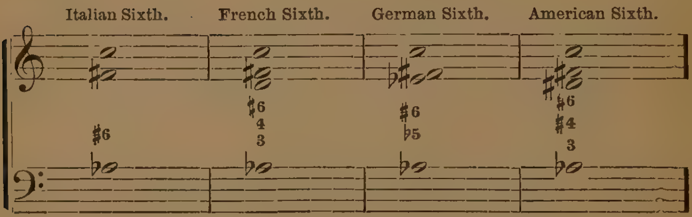
ALTERED CHORDS.

(Chromatically changed.)

In Major: Augmented Triad on One, Four, and Five.



Ex. 120.



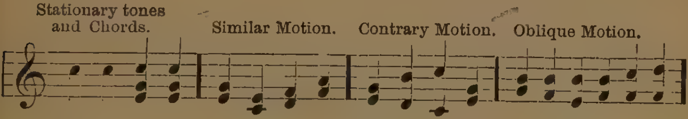
ILLUSTRATIONS OF

PART THIRD.

[*The figures refer to the questions in Part III., Book I.*]

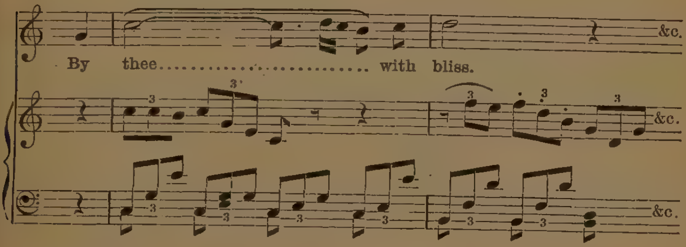
When tones, or chords, are repeated, they are said to remain stationary: Motion occurs when they progress to other tones, and thereby form another chord. There are three kinds of motion, called Similar, Contrary, and Oblique.

Ex. 121.

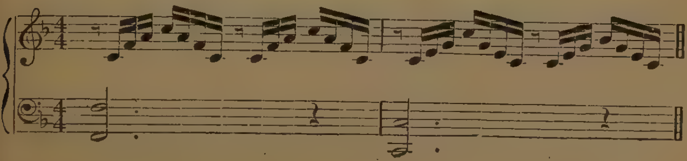


REMARK.—We would call attention to the fact that the word "motion" is also applied to rhythm, as in the expressions "triplet motion," "sixteenth note motion," etc., e. g.

Ex. 122. *Triplet Motion.* HAYDN.



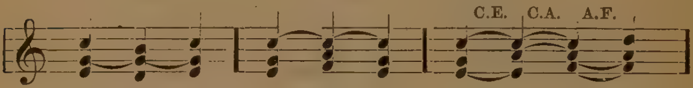
Ex. 123. *Sixteenth note motion.*



In writing music care should be taken to have each part move to that tone in the following chord which will occasion the least motion; and if the two chords have a mutual tone it should be continued in the same part, and marked with a tie. *(See* 427 *to* 431.*)*

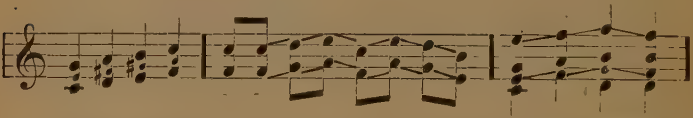
Ex. 124.

G is the Mutual tone. C is the Mutual tone. Mutua tones are



One of the first things to be taken into consideration, in writing music, is the avoidance of consecutive fifths, and octaves. The reason why consecutive octaves are disagreeable is, that, while we expect to hear four well balanced parts, we have, in reality, only three: one of which is so overloaded as to destroy the symmetry of the whole. Consecutive fifths are worse; for, as the musical ear naturally supplies the major third, whenever a perfect fifth is heard, the key is changed with every progression; than which nothing in music can be more disagreeable. *(See* 437 *to* 437.*)*

Ex. 125. Consecutive Fifths. Consecutive Octaves.

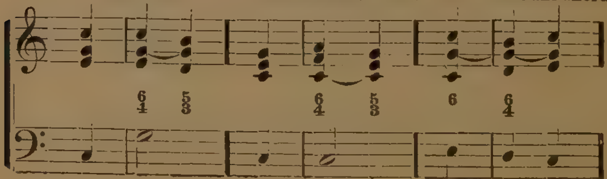


In the first measure of the above example, the small notes indicate the major thirds, as our perceptions supply them. In the second, and third measures, two keys are distinctly heard at once, in direct violation of the great commandment—"Thou shalt not have two keys in thy mind at one time." By playing these examples the student will perceive at once why consecutive fifths and octaves are not allowed.

The second inversion of the triad ($^6_4$) requires careful treatment. If it appears as Tonic, Dominant, or Sub-dominant, upon an *accented* pulse, and is resolved by the chord of the tone which forms the base, it is always safe. *(See* 443 to 452.)

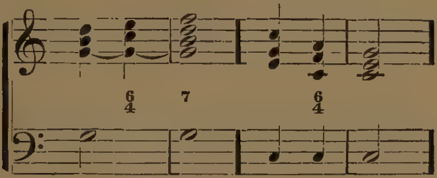
Ex. 126.

As a Tonic chord. As a Sub-dominant chord. As a Dominant chord.



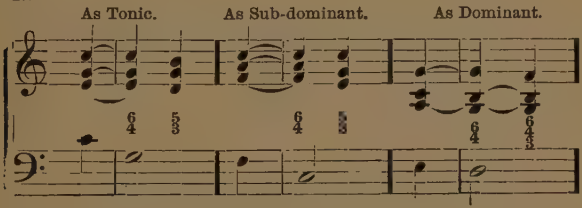
It can also be used as a passing chord upon an unaccented pulse, as follows:

Ex. 127.



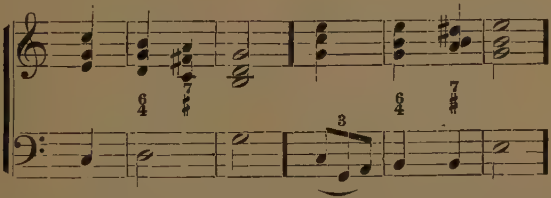
It often appears as a suspension with good effect, as follows:

Ex. 128.



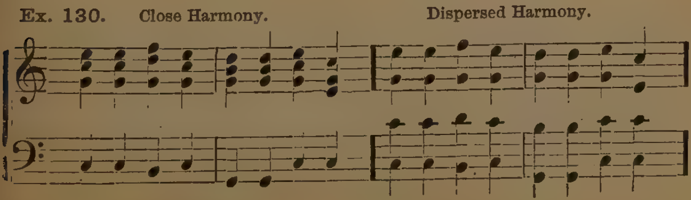
It is very effective as a means of modulation, *e.g.:* (*See* 450.)

Ex. 129.



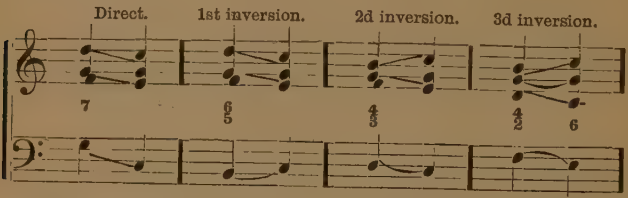
When the four-part harmony is written so that the three upper parts are contained in an octave, and can be played with one hand, it is called CLOSE HARMONY. If the interval between the soprano and base is about equally divided by the tenor and alto, it is called DISPERSED HARMONY. *e.g.:*

Ex. 130.



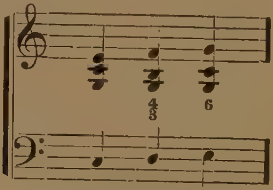
Chords of the Dominant Seventh usually resolve into tonic harmony; the 7th descends one degree, the 3d, (leading tone,) ascends a minor second; the fundamental and fifth are free. The inversions of this chord all follow the same rules. (*See* 470 to 480.) *e.g.:*

Ex. 131.



There is one exception to the rule obliging the interval of the seventh in this chord to descend; when from the second inversion of the dominant seventh chord we progress to the first inversion of the Tonic, the soprano having the seventh, it may ascend; *e.g.*:

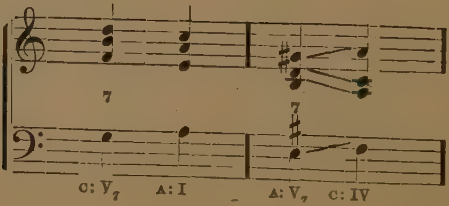
Ex. 132.



The reason for this is that the tone which would resolve the 7th is taken by the base, and is consequently, so prominent that our expectations are fully satisfied.

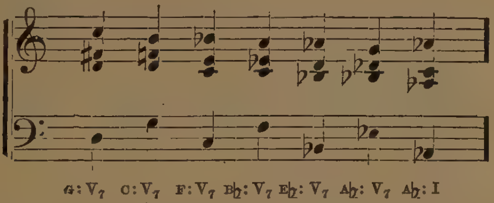
The Dominant seventh of a Major Key may resolve into the Tonic harmony of the relative minor key; also the Dominant seventh of a minor key may resolve into the sub-dominant harmony of the relative major key. *e. g.:*

Ex. 133.



One Dominant seventh chord may resolve into another, producing a fine effect. *(See* 473.*)*

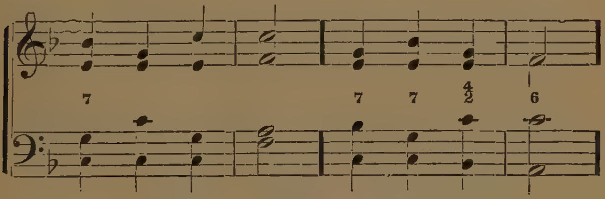
Ex. 134.



Other resolutions of the Dominant seventh chord may also be made, but the above are the most usual.

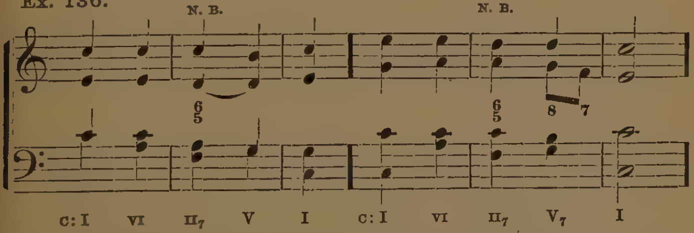
The interval of seventh may be abandoned, or it may be transferred from one part to another when the chord is repeated, in which case, the part which has it last must be responsible for its resolution. (*See* 476.) *e.g.*

Ex. 135.



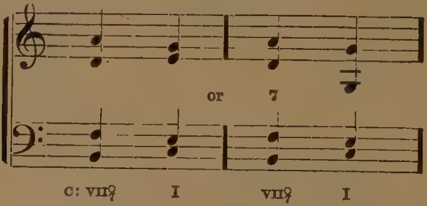
The chord of the seventh of Two major is usually employed in its first inverted form. *(See* 482.*)* *e.g.:*

Ex. 136.



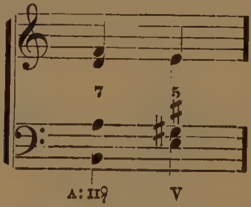
The chord of the seventh of seven. in the major mode, is less useful than the other chords of the seventh, and is generally employed with the seventh in the soprano. Its progression is as follows: The fundamental, being the leading-tone of the key, ascends a minor second, its fifth, being diminished, descends a minor second, its seventh descends one degree, and its third is free, *(See* 485.*)* The third of the following Tonic chord is usually doubled, to avoid consecutive fifths; these may be avoided however by causing the third of the seventh chord to descend five degrees. *e.g.:*

Ex. 137.



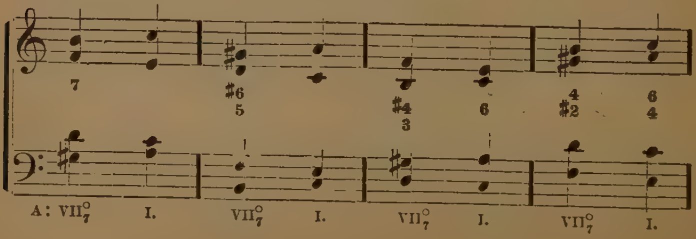
The chord of the seventh of II, in the minor mode, differs from the above chord only in its fundamental tone, which, being no longer the leading tone, is free; its usual resolution is into the Dominant; the fifth and seventh descend a minor second; the third ascends one degree, and the fundamental moves to the Dominant, (either up or down,) (*See* 489 & 490.) *e.g.:*

Ex. 138.



The chord of the seventh of seven, in the minor mode, is an equivocal chord, inasmuch as it does not point to any particular Tonic, and is capable of a great variety of resolutions. Its primary resolution is into the Tonic; the fifth and seventh descend one degree, the Fundamental ascends one degree, and the third is free, *(see* 491,*)* *e.g.:*

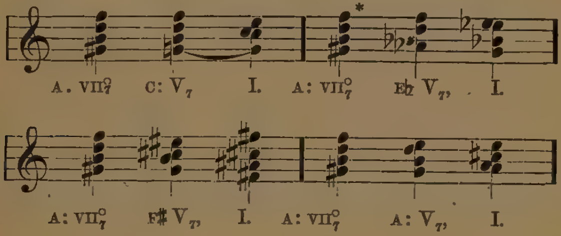
Ex. 139.



This chord may be converted into a Dominant 7th Chord in four different ways; - thus making possible the formation of a great variety of modulations by means of this chord. *See* 495.

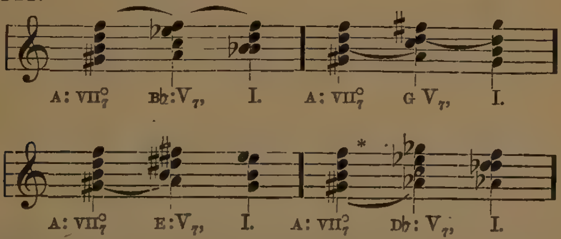
First. One of its members may descend one half-step, while the others remain; thus:

Ex. 140.



Second. Three of its members may ascend one half-step, while the other remains; thus:

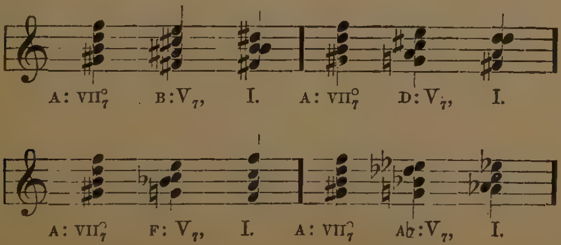
Ex. 141.



REMARK.—This change from G♯ to A♭ (at *) is called an Enharmonic change, whereby the resolution is changed, without altering the tone.

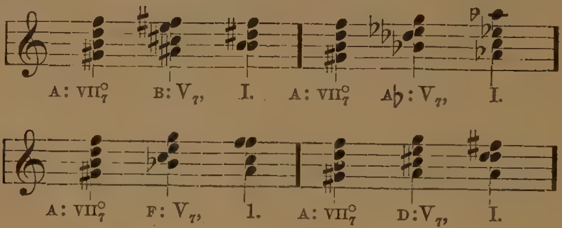
Third. Three of its members may descend one half-step, and one descend a whole step; thus:

Ex. 142.



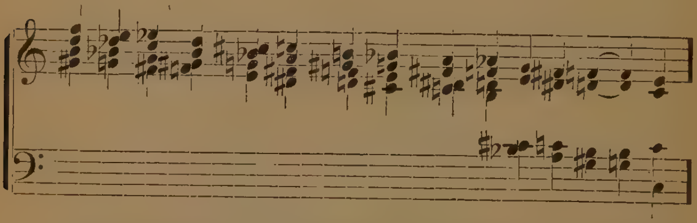
Fourth. Three of its members may ascend a whole step, and one a half-step; thus:

Ex. 143.



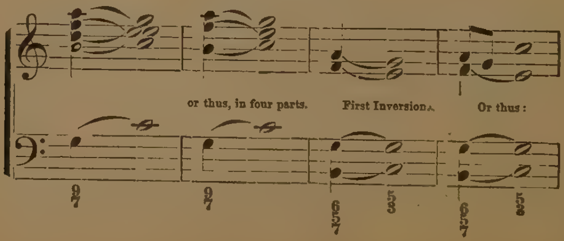
A peculiar progression may be formed with this chord, by causing all the tones to descend one half-step, thus forming another similar chord, which may be resolved the same way; and so on indefinitely. *(See* 496.*)* *e. g.:*

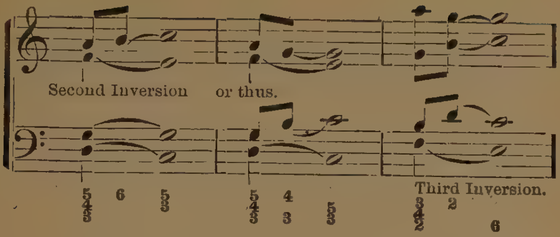
Ex. 144.



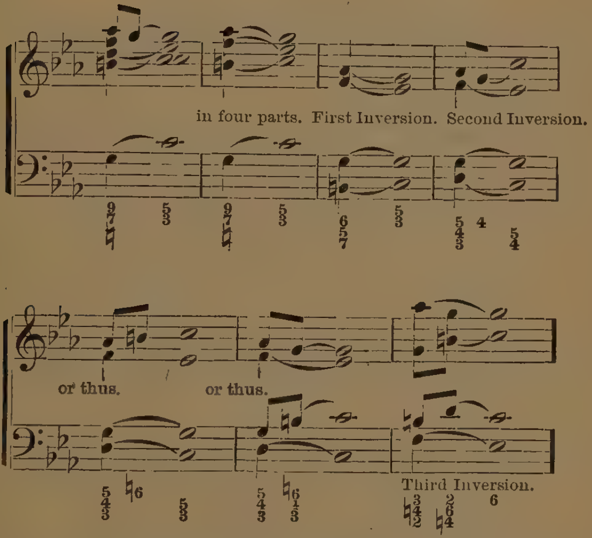
In chords of the ninth, the fundamental tone and ninth should be kept nine degrees apart. It may resolve directly to the tonical harmony, although its usual resolution is to the dominant seventh chord, the ninth descending one degree. In four part harmony, the fifth is usually omitted, otherwise the chord would contain two perfect fifths in itself, namely from the fundamental to the fifth, and from the fifth to the ninth. Chords of the ninth are major in a major key, and minor in a minor key.

Ex. 145. MAJOR NINTHS.





Ex. 146. MINOR NINTHS.

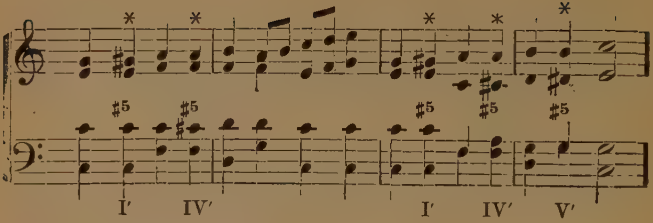


Chords of the eleventh, and chords of thirteenth, are more easily explained as suspensions than as fundamental harmonies. (*See* 372 & 373.

A few chords are formed by the chromatic alteration of fundamental harmonies:

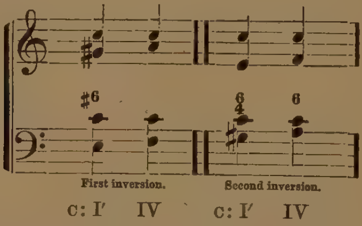
1st. The augmented chord, (which appears as a fundamental chord upon THREE of the minor key,) is commonly found upon ONE, FOUR, or FIVE of a major key. In its resolution the fundamental may either remain stationary, descend five degrees, or ascend four degrees: the third may either ascend a minor second, or remain stationary; and the fifth ascends a minor second. (*See* 500 & 501.) *e.g.:*

Ex. 147.



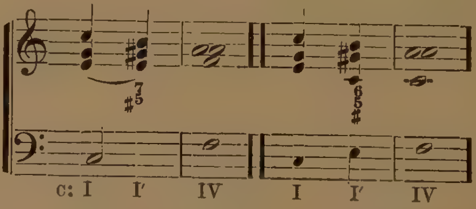
The inversions of the augmented chord may also be used.

Ex. 148.



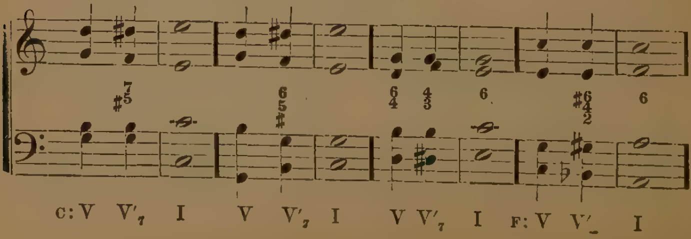
When formed upon the chord of One, the major seventh may be added; in which case the third of the following chord must be doubled; *e.g.:*

Ex. 149.



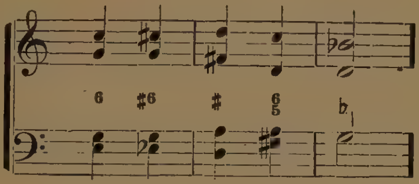
When formed upon Four, the major seventh is seldom added. When formed upon Five, the minor seventh may be added.

Ex. 150.



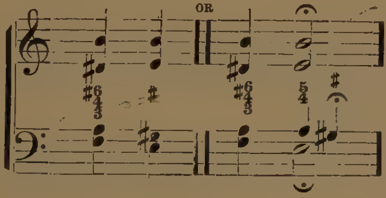
2d. The Italian Sixth, (augmented chord of the Sixth, *see* 384 & 502) usually resolves into the Dominant harmony. (For rules of resolution see 502.) In four-part harmonies the third only, (original fifth,) can be doubled; *e.g.* :

Ex. 151.



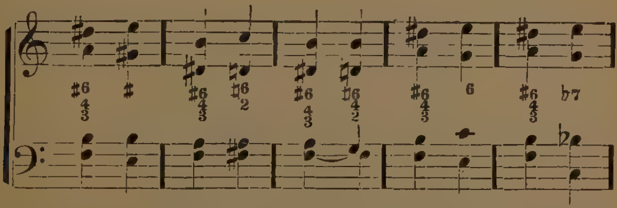
3d. The French Sixth, (augmented chord of Sixth, Fourth and Third,) (*See* 390 & 505,) like the Italian Sixth, usually resolves into the Dominant harmony. (For rules of resolution see 505;) *e.g.* :

Ex. 152.



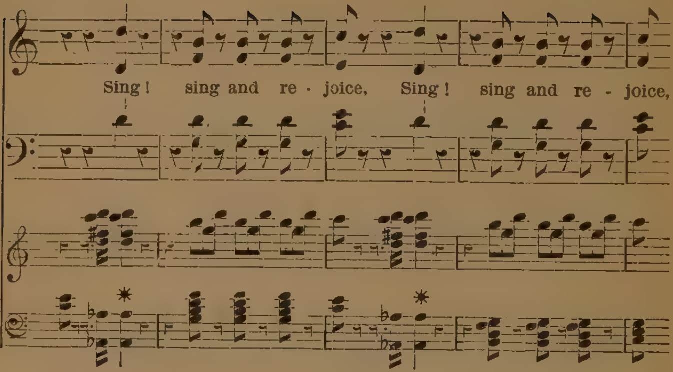
It is capable of various resolutions; notwithstanding which, being much harsher, it is greatly inferior to either of the other augmented sixth chords. The following are some of its various resolutions:

Ex 153

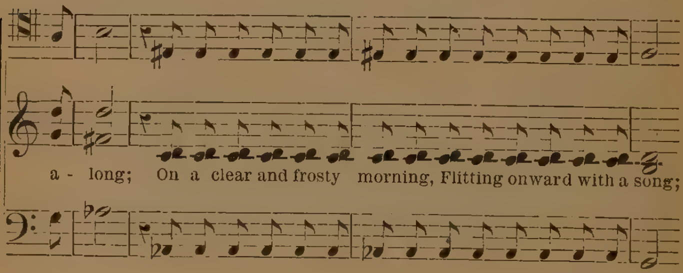


The following examples will give a more practical view of the handling of the French Sixth chord:

Ex. 154. ROSSINI.

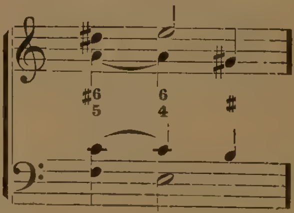


Ex. 155. From "*La Cenerentola.*"


a - long; On a clear and frosty morning, Flitting onward with a song;

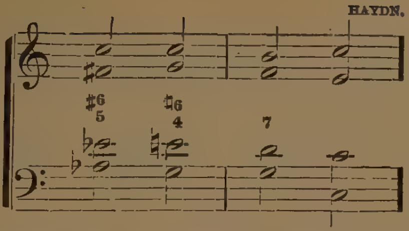
4th. The German Sixth, (Augmented Chord of the Sixth and Fifth, *see* 395 and 508,) has two resolutions. Its primary resolution is to the $\frac{6}{4}$ of the minor Tonic which, in its turn, resolves to the Dominant. *e. g.:*

Ex. 156.



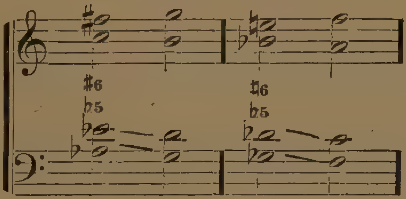
Its secondary resolution is into the $\frac{6}{4}$ of the major Tonic. *e. g.:*

Ex. 157.



In slow movements this chord may resolve directly to the Dominant, in which case consecutive fifths will be found between the base and the part which takes the fifth, (Tenor or Alto.) However, the consecutive, being between the base and an inside part, can scarcely be detected by the ear.

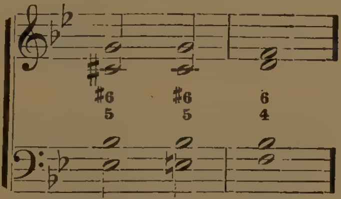
Ex. 158.



The above is the only exception known to the writer in which any classical author uses, and defends, consecutives. These chords were used by Mozart; who, when criticised on account of the consecutives, said:—"Henceforth such consecutive fifths shall be correct." Even Mozart used them sparingly: and our advice is, do not use them at all.

The German Sixth may be converted into the chord of the Diminished Seventh by causing the fundamental to ascend one half-step. (*See* 509.) *e. g.:*

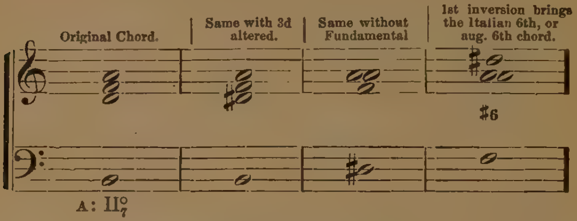
Ex. 159.



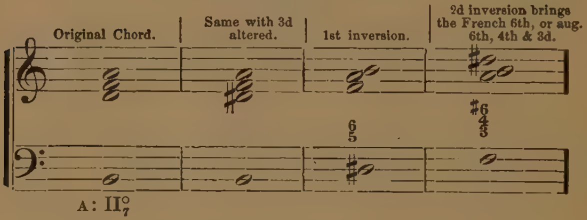
5th. The American Sixth, (*see* 400 and 511,) has but one resolution, to the $\frac{6}{4}$ of the major Tonic, like the secondary resolution of the German Sixth. Inasmuch as the writer claims the original classification of this chord, the following illustration of the origin of the several augmented sixth chords may set forth his claim more clearly:

ORIGIN OF THE SEVERAL AUGMENTED SIXTH CHORDS.

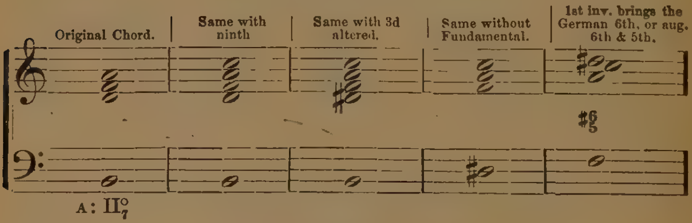
Ex. 160. ITALIAN SIXTH, OR AUG. CHORD OF THE SIXTH.



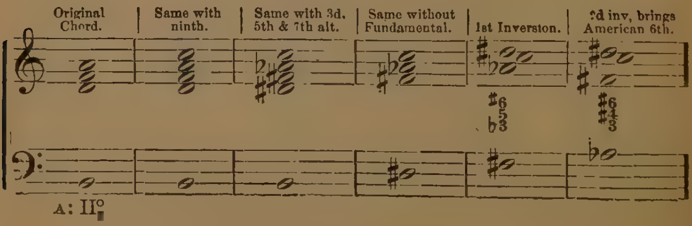
Ex. 161. THE FRENCH SIXTH, OR AUG. CHORD OF SIXTH, FOURTH AND THIRD.



Ex. 162. THE GERMAN SIXTH, OR AUG. CHORD OF SIXTH AND FIFTH.

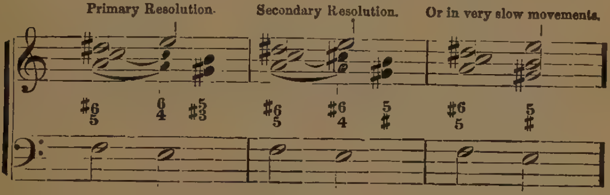

Original Chord.
Same with ninth
Same with 3d altered.
Same without Fundamental.
1st inv. brings the German 6th, or aug. 6th & 5th.
♯6 5
A: II°7

Ex. 163. THE AMERICAN SIXTH.


Original Chord.
Same with ninth.
Same with 3d. 5th & 7th alt.
Same without Fundamental.
1st Inversion.
2d inv. brings American 6th.
♯6 5 ♭3
♯6 ♯4 3
A: II°7

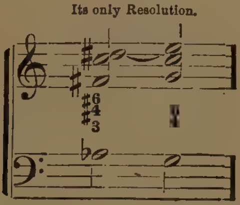
The writer claims the original classification of this last chord for the following reasons:—He has been unable to find it in the works of any other author, neither is it mentioned among the ALTERED CHORDS by any theorist, so far as he has been able to find by diligent research. That it is correctly built, is acknowledged at once by all the theorists with whom he has had an opportunity of conversing. Its claims may be stated in a nut-shell: It is correctly built; It is not the ITALIAN SIXTH, as it is not made up of the same intervals and resolves differently; It is not the FRENCH SIXTH for the same reasons; It is not the GERMAN SIXTH (although it closely resembles it), inasmuch as it consists of a third, *fourth*, and sixth, instead of a third, *fifth*, and sixth; It is not capable of the primary resolution of the GERMAN SIXTH; for example:

Ex. 164. RESOLUTIONS OF THE GERMAN SIXTH.



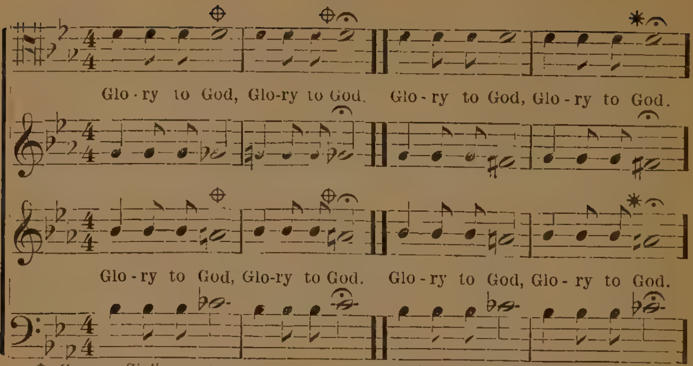
It will be seen at a glance, by comparing the above example with the following, that the two chords are not, and cannot by any possibility be construed the same.

Ex. 165. RESOLUTION OF THE AMERICAN SIXTH.



This resolution is essentially the same as the secondary resolution of the German Sixth, but it is much better for voice-leading, as will be seen in the following example, in which the Alto can sing F-sharp much more easily than they can sing G-flat.

Ex. 166.


Glo - ry to God, Glo-ry to God. Glo - ry to God, Glo - ry to God.
Glo - ry to God, Glo-ry to God. Glo - ry to God, Glo - ry to God.

⊕ *German Sixth.* ✳ *American Sixth.*

Suspensions occur when the progression of one or more tones of a chord is delayed until the others have formed the component parts of the following chord. (*See* 404, and 529 to 541.) The characteristic of the suspension is a discordance against the harmony with which it enters. Three essential points in the suspension must be taken into consideration, namely: Preparation, Entrance and Resolution.

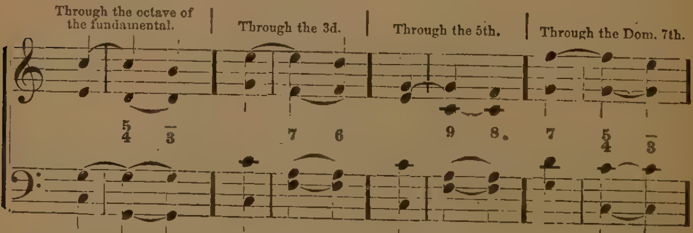
It is *prepared* when, upon an unaccented pulse in the previous chord, it is taken by a voice and carried by that voice over into the following chord.

Its *entrance* takes place, when, upon an accented pulse, it forms a dissonance against the ruling harmony.

Its *resolution* must, as a rule, take place upon the following unaccented pulse.

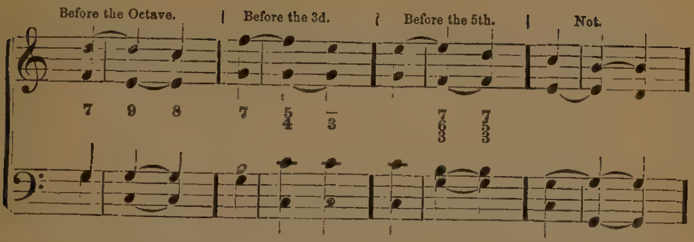
Preparation may take place through either member of the Triad, or the Dominant Seventh. *e.g.:*

Ex. 167.



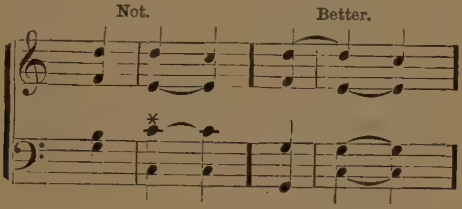
Suspensions can occur before the octave, and before the third; also before the fifth in certain positions.

Ex. 168.



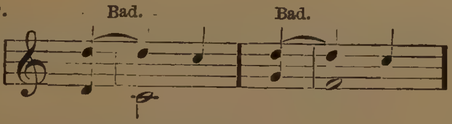
The tone which is delayed by a suspension may not be taken by any other part except the base, and *they* should be kept nine degrees apart.

Ex. 169.



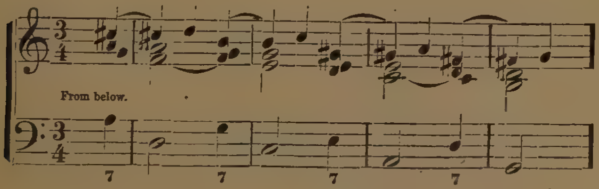
Suspensions do not remove the effect of consecutive fifths, or octaves; *e.g.:*

Ex. 170.



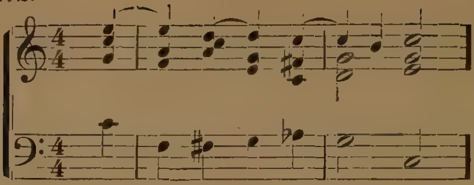
Suspensions may be formed from below.

Ex. 171.



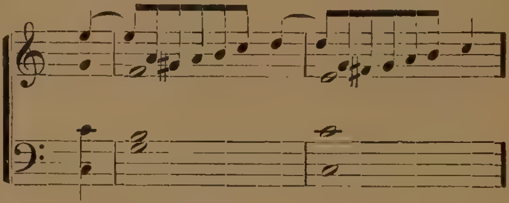
The chord which accompanies the suspension need not, necessarily, remain until the resolution takes place, but may progress to any possible harmony which contains a tone that will resolve the suspended tone.

Ex. 172.



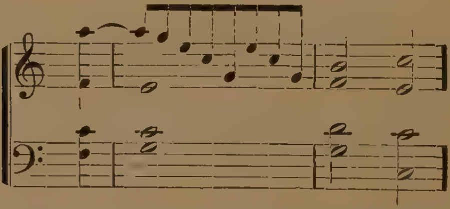
One or more tones may be taken between the suspension, and its resolution; thus:—

Ex. 173.



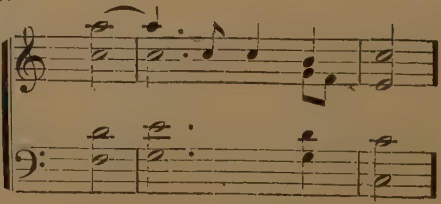
The part which has the suspended tone, can, immediately after the resolution, pass through several chord-tones, while the other tones of the chord are held; thus:—

Ex. 174.



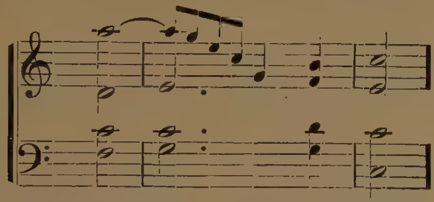
Instances sometimes occur in which a suspension has no resolution; *e. g.:*

Ex. 175.



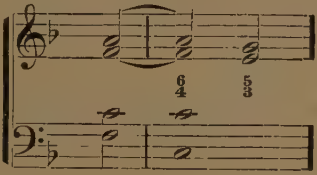
Such instances arise from the omission of the resolving tone. The above example would be something like the following if correctly resolved.

Ex. 176.



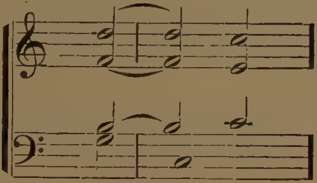
The $\frac{6}{4}$ chord often appears as a double suspension; *e. g:*

Ex. 177.



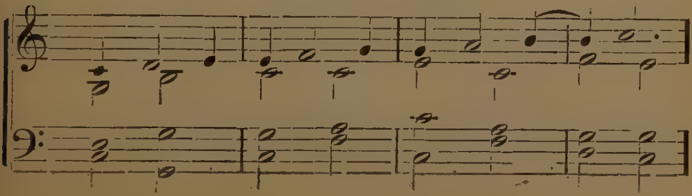
Suspensions of three parts may occur; *e. g:*

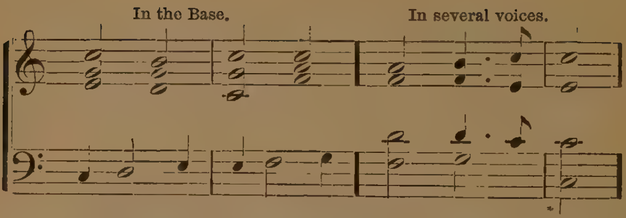
Ex. 178



Anticipation is the reverse of suspension, and occurs when a voice abandons a tone which is proper to a chord before the metrical division leads us to expect it, and in its stead. takes a tone which belongs to the succeeding chord, and retains it until the other parts follow. (*See* 407.)

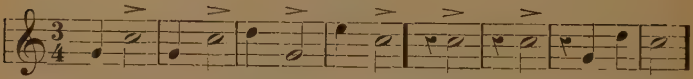
Ex. 179. **Anticipation in the Soprano.**





Anticipation must not be confounded with *syncopation*, which simply breaks up the regular rhythm, but does not introduce dissonant tones. *e. g:*

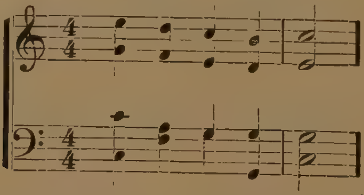
Ex. 180. SYNCOPATION.



A cadence is the end of a musical expression or thought, (*see* 542 to 551.) There are six varieties of Cadences; namely:—Perfect Cadence, Imperfect Cadence, Half Cadence, Plagal Cadence, Deceptive Cadance, and Suspended Cadence.

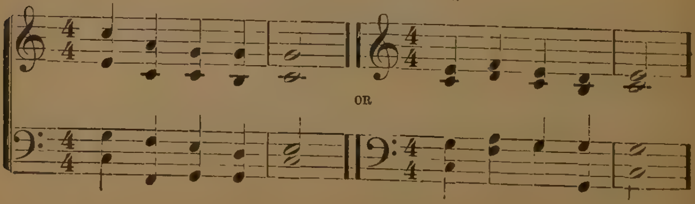
If a thought or expression ends with the Tonic triad in the 1st position, preceded by the Dominant, it is called a

Ex. 181. PERFECT CADENCE.



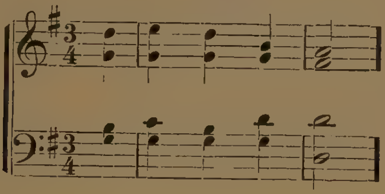
If the thought or expression ends with the Tonic triad in the 2d or 3d position, preceded by the Dominant, it is called an

Ex. 182. IMPERFECT CADENCE.



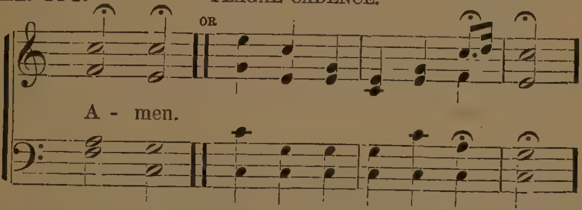
If an expression ends in the Dominant harmony, it is called a

Ex. 183. HALF CADENCE.



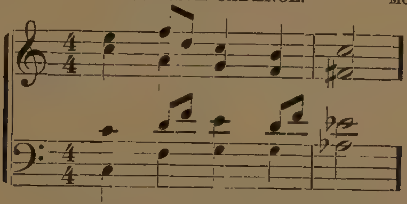
If the end of the expression is the Tonic, preceded by the Sub-dominant, it is called a

Ex. 184. PLAGAL CADENCE.



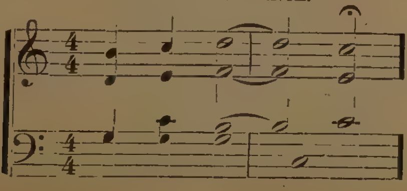
If at the end of an expression, the dominant harmony, instead of resolving into the tonic harmony as we expect, resolves into some other harmony, thereby deceiving our expectations, it is called a

Ex. 185. DECEPTIVE CADENCE. MOZART.



If at the end of an expression, the dominant harmony is delayed until the base has taken its place upon the tonic, on an accented pulse of the final measure, such cadence is called a

Ex. 186. SUSPENDED CADENCE.



A Pedal Point or Organ Point is an arrangement whereby the Tonic, or Dominant, (sometimes both,) is prolonged by the Base, while the upper voices pursue their harmonic movement without any apparent reference to it. (*See* 552 to 560 inclusive.)

Care must be taken that the upper parts form of themselves, a perfect three-part composition, capable of producing a good effect if heard alone, yet adapted to the general spirit or character of the whole. It is also necessary that the pedal passage should commence with the harmony to which the prolonged tone belongs, return to it frequently, and finally conclude with it. Abrupt progressions should be avoided in a Pedal Point.

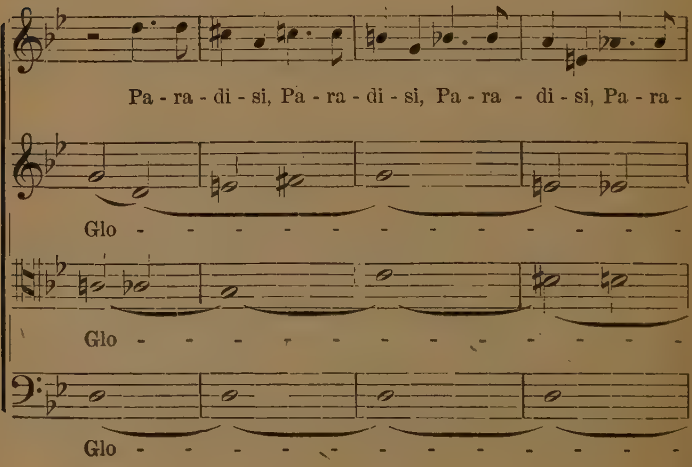
If the prolonged tone be the Dominant, the Plagal Cadence must not be employed.

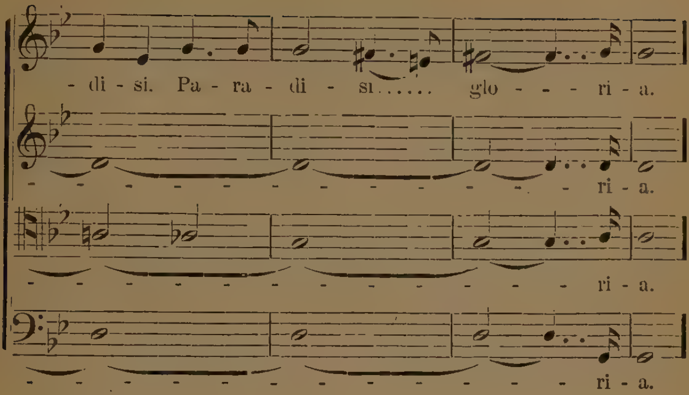
The lowest of the three upper voices assumes control of the three-part movement, and all harmonic progressions must be controlled by it, although the prolonged tone may sometimes, accidentally, so to speak, belong to the same harmony.

When the prolonged tone is held by one of the upper voices, it is called a Stationary Tone: in which case the three-part harmony should be kept more quiet, rarely introducing foreign harmonies; for the reason that the upper parts do not possess the power, which is peculiar to the base, of counter-balancing harsh effects.

The following is a specimen of Organ Point on the Dominant:

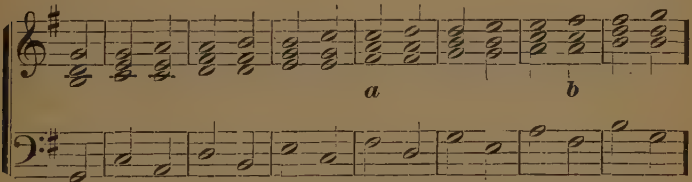
Ex. 187. ROSSINI.


Pa - ra - di - si, Pa - ra - di - si, Pa - ra - di - si, Pa - ra -
Glo - - - - - - - - - - - - -
Glo - - - - - - - - - - - - -
Glo - - - - - - - - - - - - -



Sequences are of two kinds; (*see* 411 and 561,) namely, Chord Sequences, and Phrase Sequences. A chord sequence is one in which several chords follow each other in a similar harmonic manner. In forming a chord sequence the parts should move by similar intervals; each part, if taken alone, should be regular and self-consistent: and the whole sequence should extend over four or more successive accents; *e. g.*:

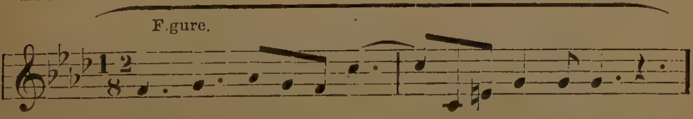
Ex. 188.

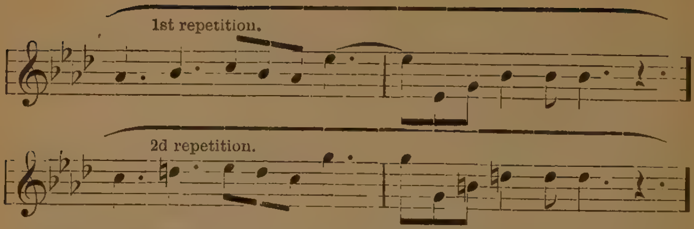


It will be noticed at *a* and *b* that the rule for the resolution of the diminished fifth is violated; which leads to the remark that our musical perceptions suffer more from lack of symmetry than from lack of pure harmonic progression; hence, in such cases, rules are not considered binding.

A phrase sequence is one in which a phrase, which is called the *figure*, is repeated at a higher or a lower pitch; *e. g.*:

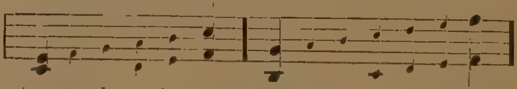
Ex. 189. GOUNOD.





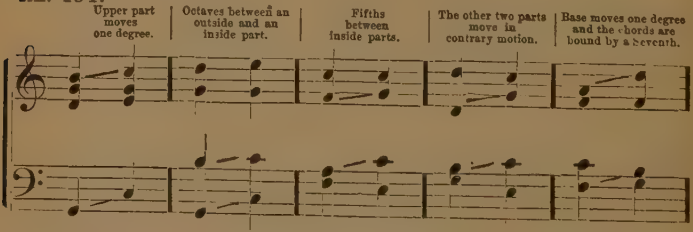
Hidden, or covered, fifths and octaves occur when two parts, starting at different intervals, move in similar motion to a fifth or octave, (*see* 567 to 575 inclusive.) The reason why they affect the ear disagreeably is in the fact that our perceptions supply all the tones over which each part passes, and which, if written out in full, would result in open consecutives; *e. g.* :

Ex. 190.


HIDDEN FIFTHS. HIDDEN OCTAVES.

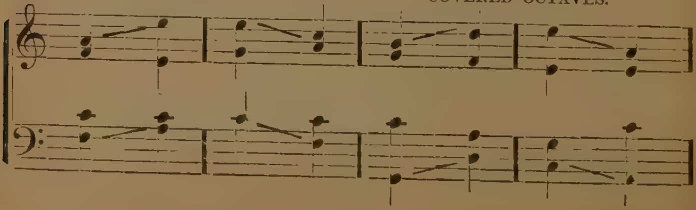
There are instances where these progressions are not positively disagreeable; namely: 1st, if the upper part moves but one degree; 2d, if they are between an outside and an inside part; 3d, if they are between inside parts; 4th, if one or both the other parts move in contrary motion, or remain stationary; and 5th, when the Base moves one degree and the chords are bound together by a seventh; *e. g.* :

Ex. 191.


Upper part moves one degree. | Octaves between an outside and an inside part. | Fifths between inside parts. | The other two parts move in contrary motion. | Base moves one degree and the chords are bound by a seventh.

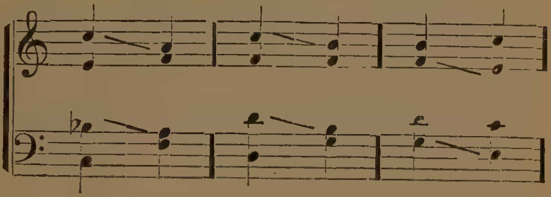
Covered fifths and octaves in outer parts are considered faulty if both parts skip; *e. g.* :

Ex. 192.


COVERED FIFTHS. COVERED OCTAVES.

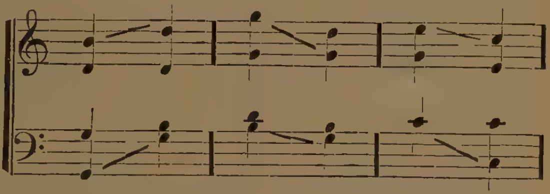
Covered octaves which pass over a minor seventh must be avoided. *e. g.:*

Ex. 193



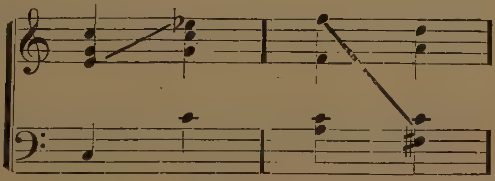
COVERED FIFTHS and octaves which are formed by inversions of the same chord are not faulty; for the reason that consecutive faults involve progression, and when chords simply change position, or are inverted, they do not progress; *e. g.* :

Ex. 194.



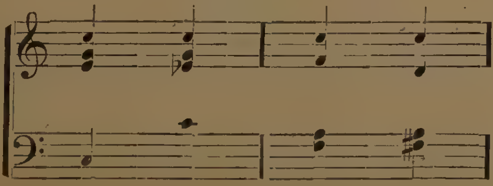
CROSS RELATION, or FALSE RELATION, occurs when a tone, which is sung by one voice, is, in the next chord, chromatically altered and given to another voice. (*See* 576.) *e. g.:*

Ex. 195.



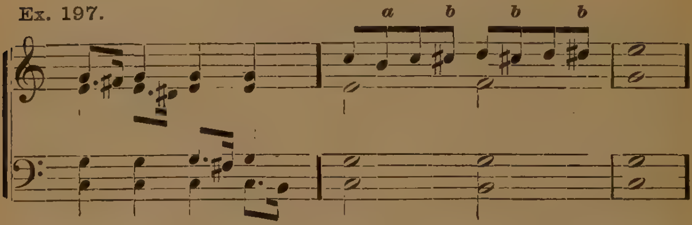
This fault can be avoided by giving the altered tone to the same voice which contained the unaltered tone. Thus the above examples would lose their disagreeable effect if arranged as follows:

Ex. 196.



Passing tones are such as are foreign to the harmony, and are introduced for the purpose of embellishing the melody. They always follow the chord-tone, and rarely progress by skips. (*See* 415 and 416.) *e. g.:*

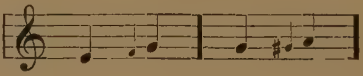
Ex. 197.



Passing tones are both diatonic, (as at ***a*** in the above example,) and chromatic, (as at ***b***.)

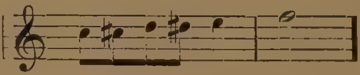
The pass presupposes an interval sufficiently large to admit of the introduction of an intermediate tone. Thus between E and G, in the following example, we might introduce F; between G and A we can have G♯; *e. g.:*

Ex. 198.



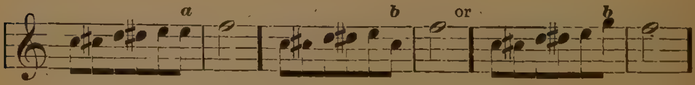
The interval from E to F is too small to admit of an intermediate tone; and yet we sometimes feel the necessity of keeping up the motion which has been begun by a series of passing tones; *e. g.:*

Ex. 199.



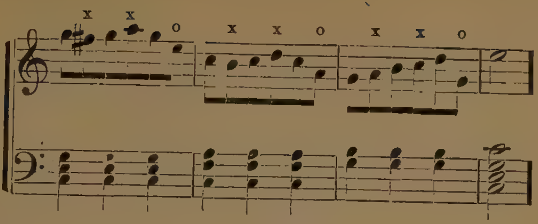
The animation of the passage is seriously impeded at E. This may be remedied in two ways; first, by repeating the tone E, (as at ***a***. in the following example,) and, second, by introducing a tone which belongs to the harmony, (as at ***b***.)

Ex. 200.



Harmonic Tones, thus introduced, are called By-tones.

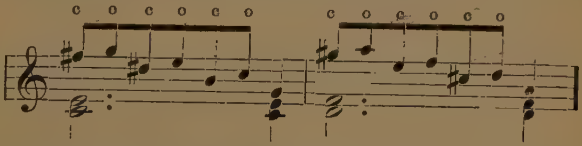
Ex. 201.



In the above example the passing tones are marked x, and the By-tones o.

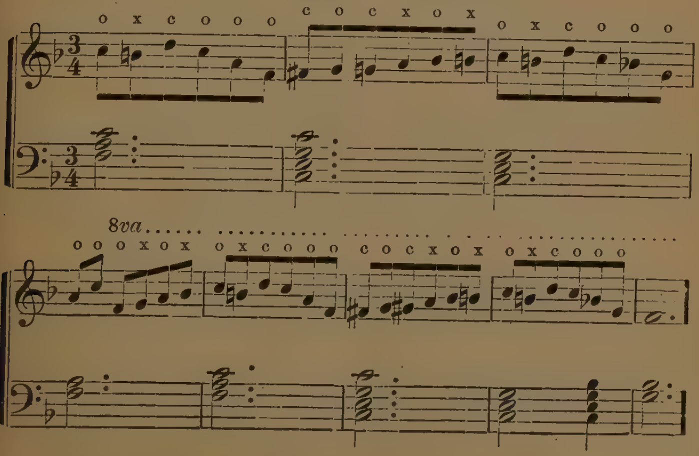
Changing tones. although similar to passing tones, (and by some theorists called passing tones,) are distinguishable from them by the fact that they *enter with the harmony*, and may appear in skips. They can be either chromatic or diatonic, and may be formed either above or below the harmonic tone. If formed below, they naturally incline to the distance of a minor second from the harmonic tone. (*See* 417 and 418.)

Ex. 202.



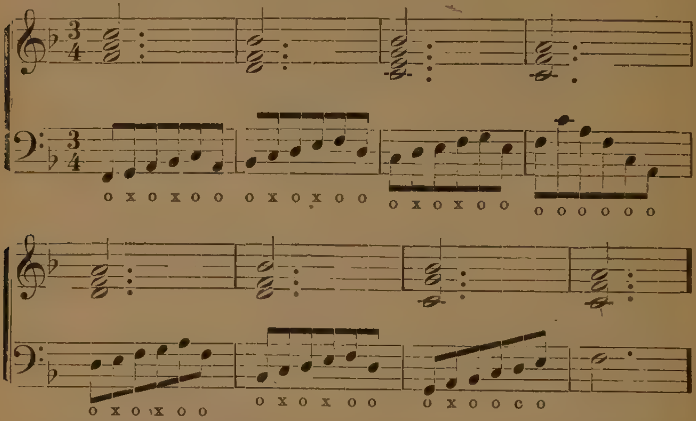
The following example gives a mingling of Passing tones, (marked x,) By-tones, (marked o,) and changing tones, (marked c.)

Ex. 203. CHANGING TONES AND PASSING TONES.


o x c o o o c o c x o x o x c o o o
8va
o o o x o x o x c o o o c o c x o x o x c o o o

When a scale passage occurs in the base, the other parts should have chords only upon the accents. (*See* 581.)

Ex. 204.

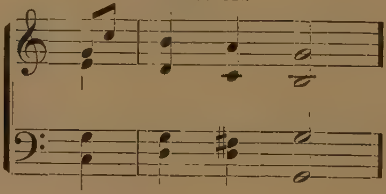

o x o x o o o x o x o o o x o x o o o o o o o o
o x o x o o o x o x o o o x o o c o

Modulation takes place when the home feeling, or tonic, has taken a new position. (*See* 514 to 528.)

When the change of the home feeling is of short duration, only consisting of two or three chords, it can hardly be said to rise to the dignity of a Modulation, and is therefore called a

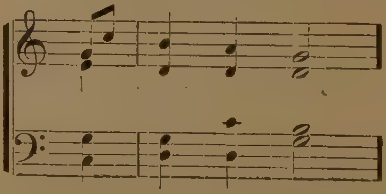
DIGRESSION.

Ex. 205.



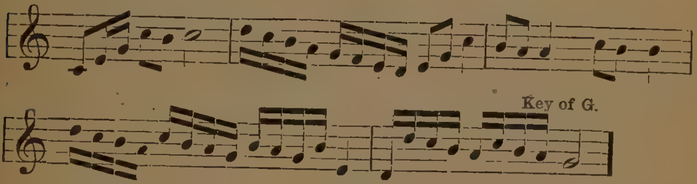
Modulations may be effected without foreign tones. Hence if the above digression were written as follows, the change would be just as surely made.

Ex. 206.



Whenever the tones of a key are so arranged that their relations have changed, centering around a new Tonic, modulation has taken place. This is done, in many instances, several measures before the sign of the new key appears. Note the following example, in which the home feeling centres around a new Tonic just as decidedly as though the sign occurred. The only reason why it does not appear is because our melody did not happen to require it.

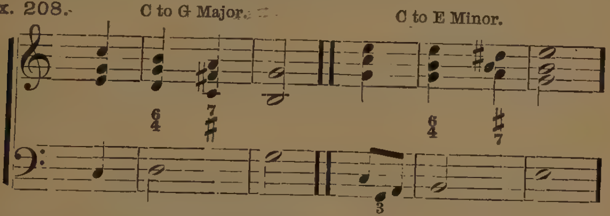
Ex. 207. Key of C.



The principal chords used in modulation are the second inversion of the triad, ($\frac{6}{4}$ chord,) the Dominant seventh chord, and the chord of the diminished seventh.

In the following example the ear recognizes the new key as soon as the $\frac{6}{4}$ chord is heard. The fact of the modulation is confirmed, however, by the Dominant seventh chord which follows.

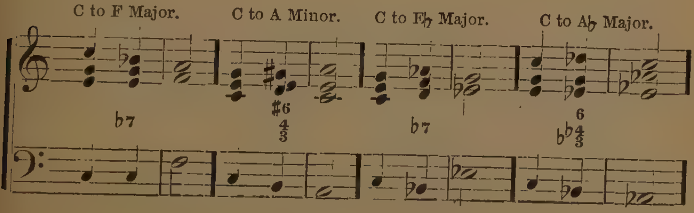
Ex. 208.



REMARK.—For some of the capabilities of the chord of the diminished seventh as a means of modulation, *see pages* 89 and 90.

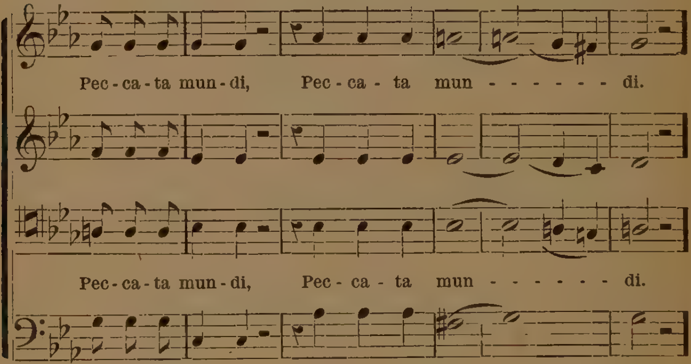
The following are a few instances of modulation by means of the Dominant seventh chord:

Ex. 209.



It remains to remark, finally, that no key which is brought about by modulation should be used as the final key, but compositions should end in the key in which they commence; and that a composition should never end with an inversion, the final chord should always be direct. The old composers went so far as to say that all compositions, whether major or minor, should end with a *major triad.* The following is an instance of such closing:

Ex. 210. MOZART.


Pec-ca-ta mun-di, Pec-ca-ta mun - - - - - - di.
Pec-ca-ta mun-di, Pec-ca-ta mun - - - - - - di.

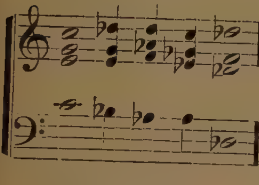
When a minor composition ends with the Plagal Cadence, it is still usual to close with a major triad.

We cannot find a more fitting way of ending this chapter on modulation than by inserting a complete Vocabulary of Modulation, in which will be found a modulation from any major key to *all major keys ;* also from any major key to *all minor keys.* The modulations are arranged alphabetically, *i. e.*, from C to all keys; then from D *flat* to all keys; then from D to all keys, etc., so that any particular modulation may be readily found.

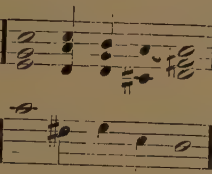
VOCABULARY OF MODULATION.

MODULATIONS.

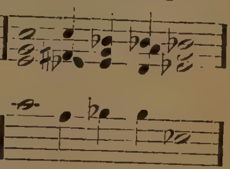
Ex. 211. C to D♭.



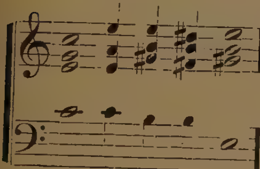
Ex. 212. C to D.



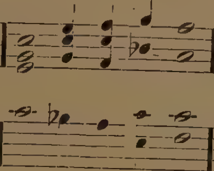
Ex. 213. C to E♭.



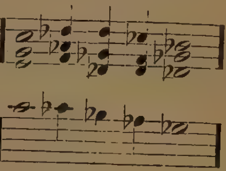
Ex. 214. C to E.



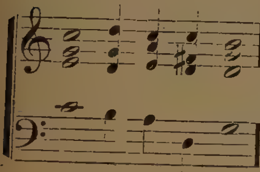
Ex. 215. C to F.



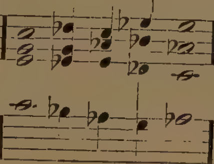
Ex. 216. C to G♭ and F♯.



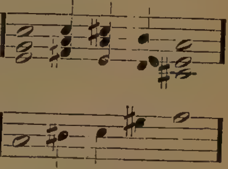
Ex. 217. C to G.



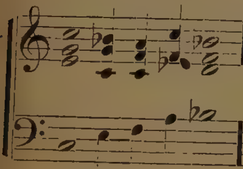
Ex. 218. C to A♭.



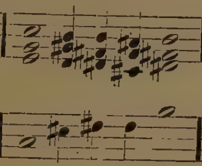
Ex. 219. C to A.



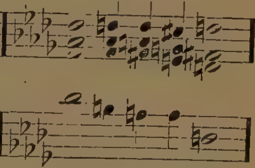
Ex. 220. C to B♭.



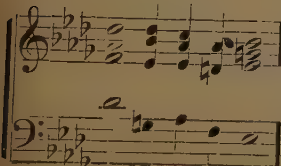
Ex. 221. C to B.



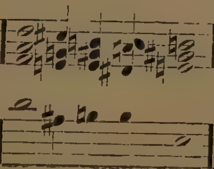
Ex. 222. D♭ to D.



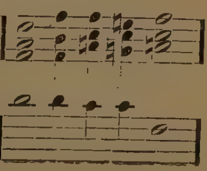
Ex. 223. D♭ to E♭.



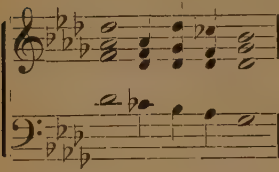
Ex. 224. D♭ to E.



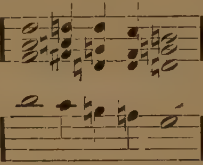
Ex. 225. D♭ to F.



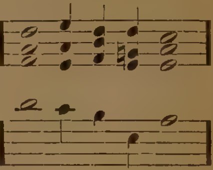
Ex. 226. D♭ to G♭ and F♯.



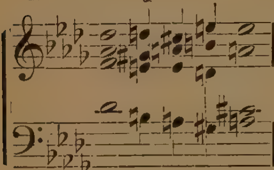
Ex. 227. D♭ to G.



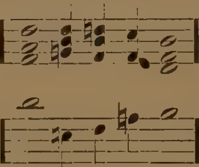
Ex. 228. D♭ to A♭.



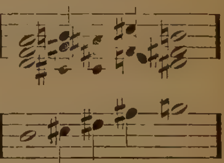
Ex. 229. D♭ to A.



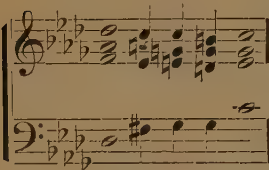
Ex. 230. D♭ to B♭.



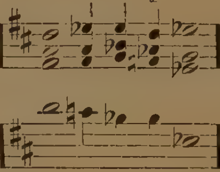
Ex. 231. D♭ to B.



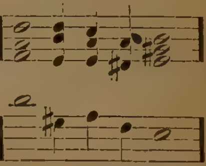
Ex. 232. D♭ to C.



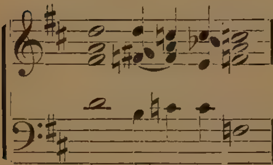
Ex. 233. D to E♭.



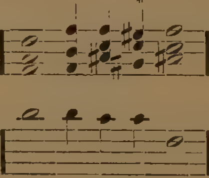
Ex. 234. D to E.



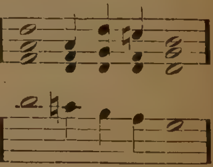
Ex. 235. D to F.



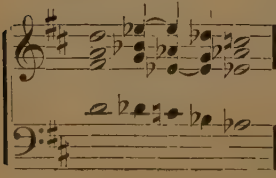
Ex. 236. D to F♯ and G.



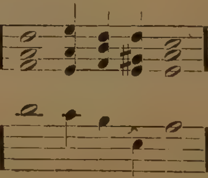
Ex. 237. D to G.



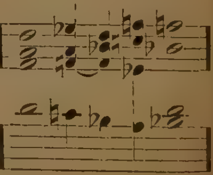
Ex. 238. D to A♭.



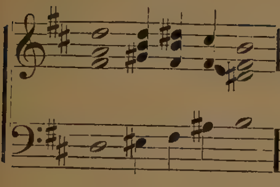
Ex. 239. D to A.



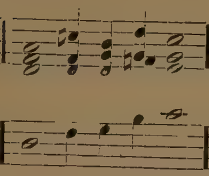
Ex. 240. D to B♭.



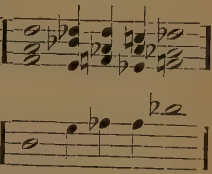
Ex. 241. D to B.



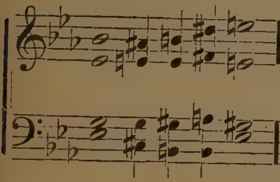
Ex. 242. D to C.



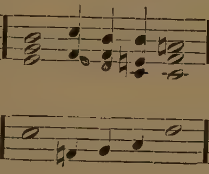
Ex. 243. D to D♭.



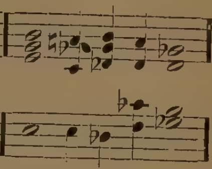
Ex. 244. E♭ to E.



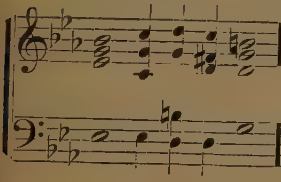
Ex. 245. E♭ to F.



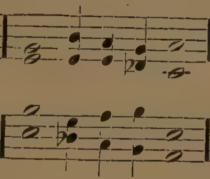
Ex. 246. E♭ to G♭ and F♯.



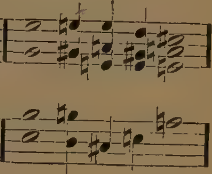
Ex. 247. E♭ to G.



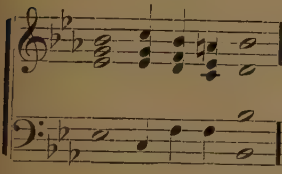
Ex. 248. E♭ to A♭.



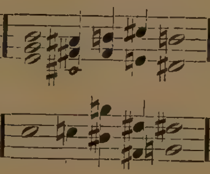
Ex. 249. E♭ to A.



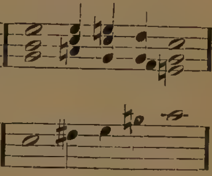
Ex. 250. E♭ to B♭.



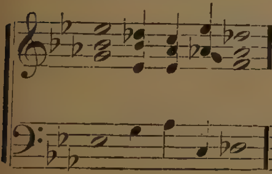
Ex. 251. E♭ to B.



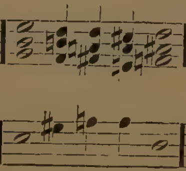
Ex. 252. E♭ to C.



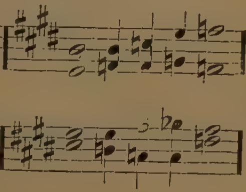
Ex. 253. E♭ to D♭.



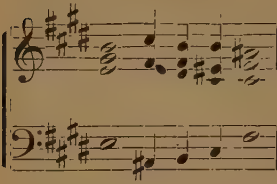
Ex. 254. E♭ to D.



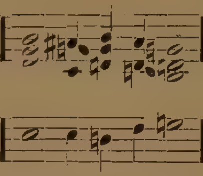
Ex. 255. E to F.



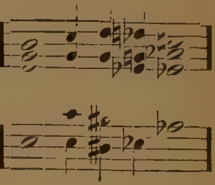
Ex. 256. E to F♯ and G♭.



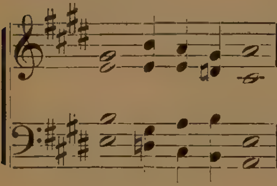
Ex. 257. E to G.



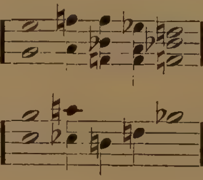
Ex. 258. E to A♭.



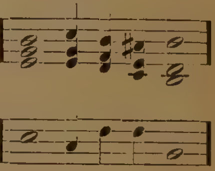
Ex. 259. E to A.



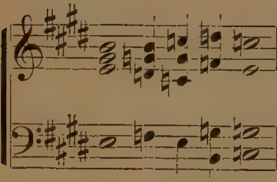
Ex. 260. E to B♭.



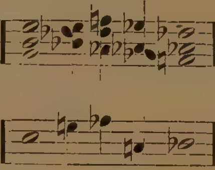
Ex. 261. E to B.



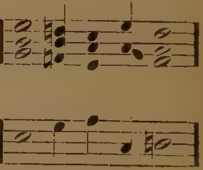
Ex. 262. E to C.



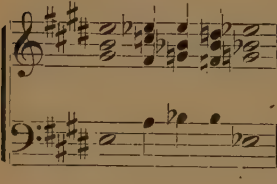
Ex. 263. E to D♭.



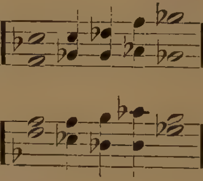
Ex. 264. E to D.



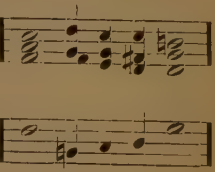
Ex. 265. E to E♭.



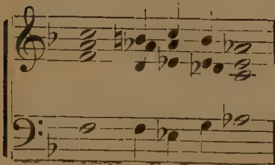
Ex. 266. F to G♭ and F♯.



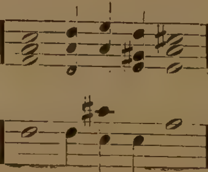
Ex. 267. F to G.



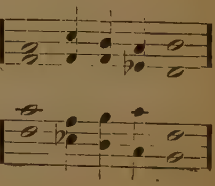
Ex. 268. F to A♭.



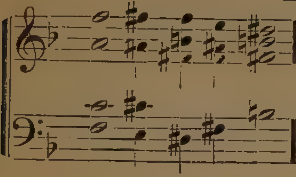
Ex. 269. F to A.



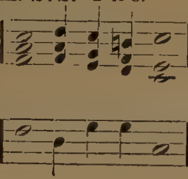
Ex. 270. F to B♭.



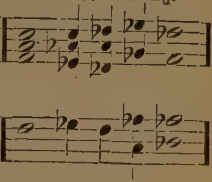
Ex. 271. F to B.



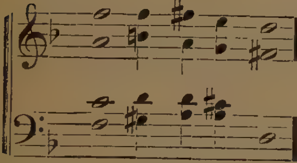
Ex. 272. F to C.



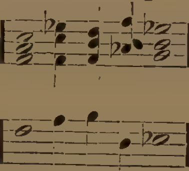
Ex. 273. F to D♭.



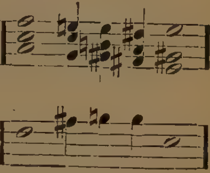
Ex. 274. F to D.



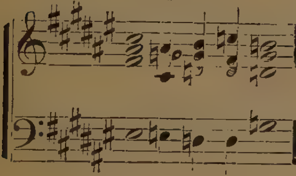
Ex. 275. F to E♭.



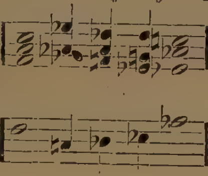
Ex. 276. F to E.



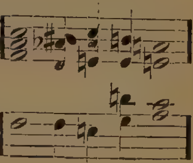
Ex. 277. F♯ to G.



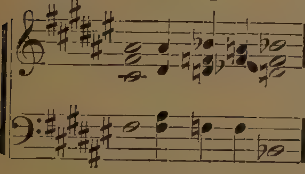
Ex. 278. F♯ to A♭.



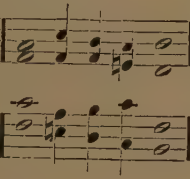
Ex. 279. F♯ to A.



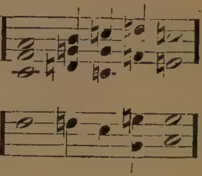
Ex. 280. F♯ to B♭.



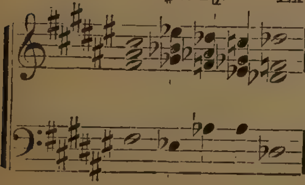
Ex. 281. F♯ to B.



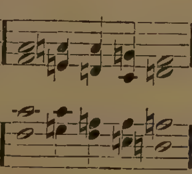
Ex. 282. F♯ to C.



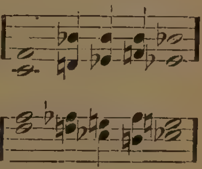
Ex. 283. F♯ to D♭.



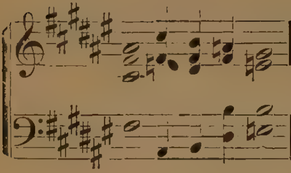
Ex. 284. F♯ to D.



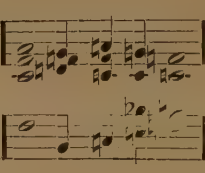
Ex. 285. F♯ to E♭.



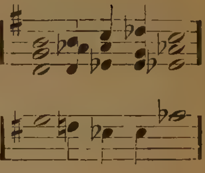
Ex. 286. F♯ to E.



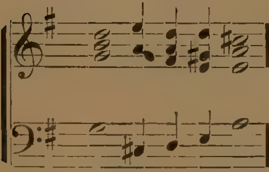
Ex. 287. F♯ to F.



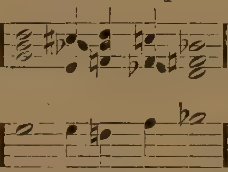
Ex. 288. G to A♭.



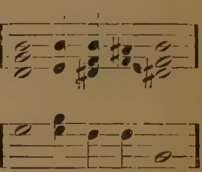
Ex. 289. G to A.



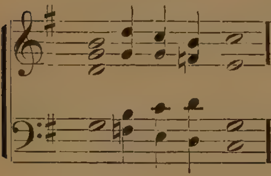
Ex. 290. G to B♭.



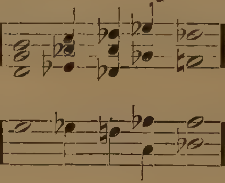
Ex. 291. G to B.



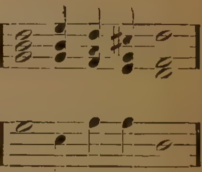
Ex. 292. G to C.



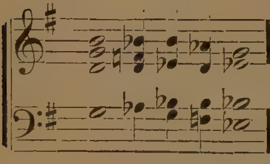
Ex. 293. G to D♭.



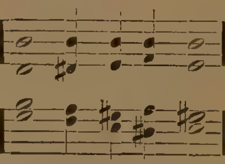
Ex. 294. G to D.



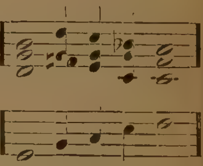
Ex. 295. G to E♭.



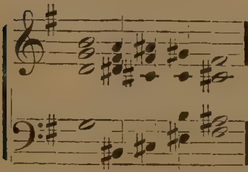
Ex. 296. G to E.



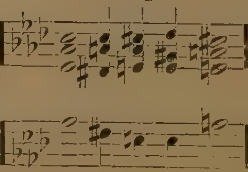
Ex. 297. G to F.



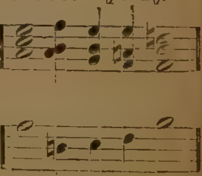
Ex. 298. G to F♯ & G♭.



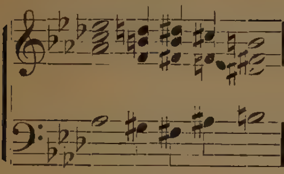
Ex. 299. A♭ to A.



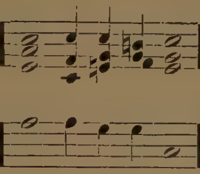
Ex. 300. A♭ to B♭.



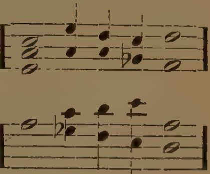
Ex. 301. A♭ to B.



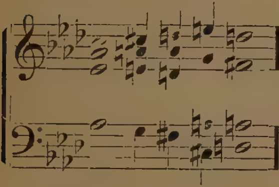
Ex. 302. A♭ to C.



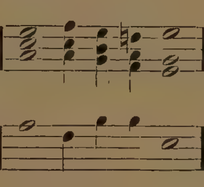
Ex. 303. A♭ to D♭.



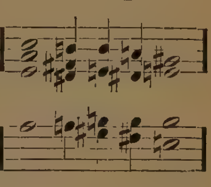
Ex. 304. A♭ to D.



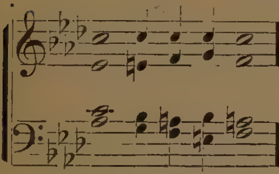
Ex. 305. A♭ to E♭.



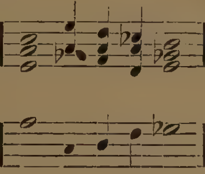
Ex. 306. A♭ to E.



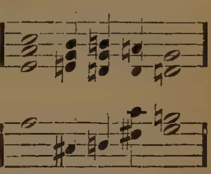
Ex. 307. A♭ to F.



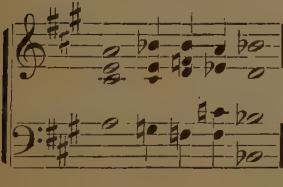
Ex. 308. A♭ to G♭ and F♯.



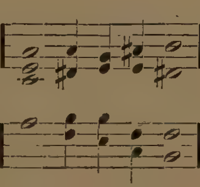
Ex. 309. A♭ to G.



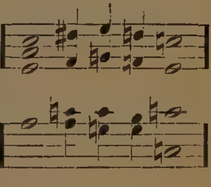
Ex. 310. A to B♭.



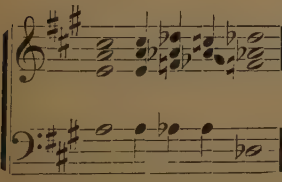
Ex. 311. A to B.



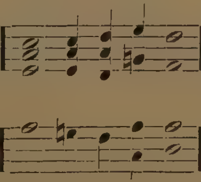
Ex. 312. A to C.



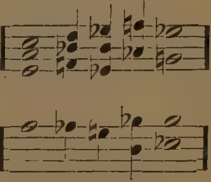
Ex. 313. A to D♭.



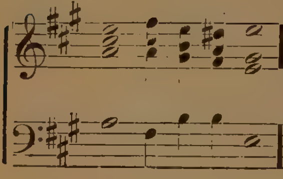
Ex. 314. A to D.



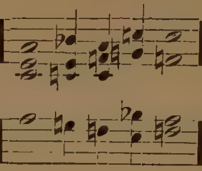
Ex. 315. A to E♭.



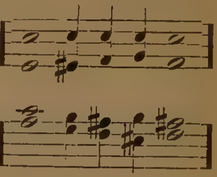
Ex. 316. A to E.



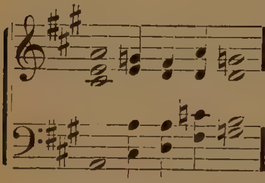
Ex. 317. A to F.



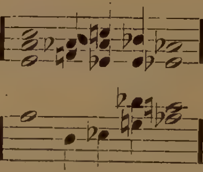
Ex. 318. A to F♯ and G♭.



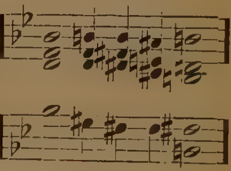
Ex. 319. A to G.



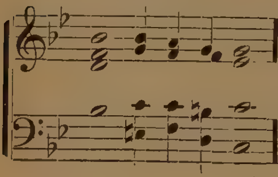
Ex. 320. A to A♭.



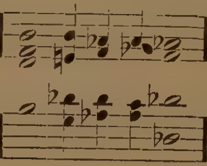
Ex. 321. B♭ to B.



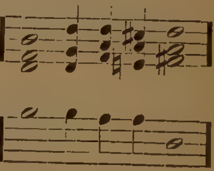
Ex. 322. B♭ to C.



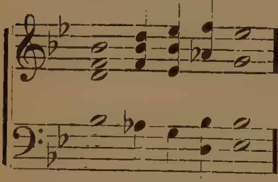
Ex. 323. E♭ to B♭.



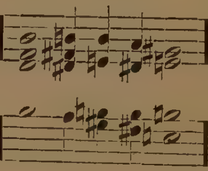
Ex. 324. B♭ to D.



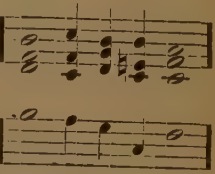
Ex. 325. B♭ to E♭.



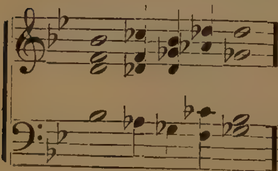
Ex. 326. B♭ to E.



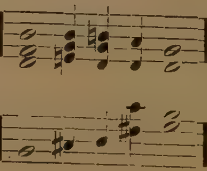
Ex. 327. B♭ to F.



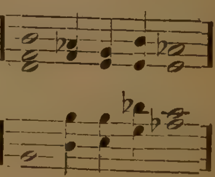
Ex. 328. B♭ to G♭ and G♯.



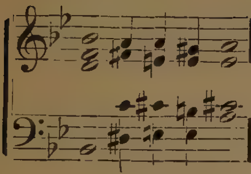
Ex. 329. B♭ to G.



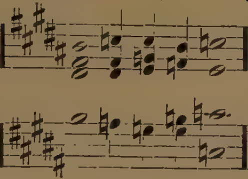
Ex. 330. B♭ to A♭.



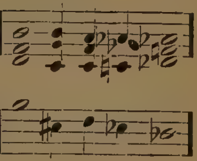
Ex. 331. B♭ to A.



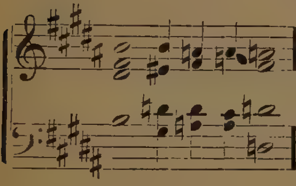
Ex. 332. B to C.



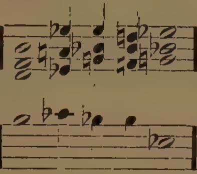
Ex. 333. B to D♭.



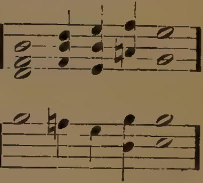
Ex. 334. B to D.



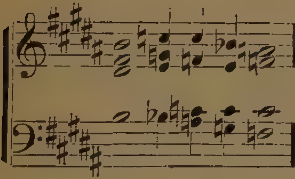
Ex. 335. B to E♭.



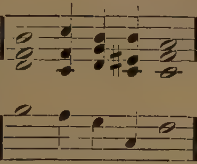
Ex. 336. B to E.



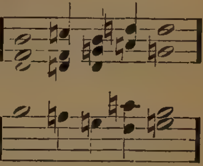
Ex. 337. B to F.



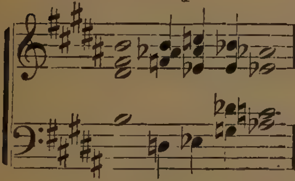
Ex. 338. B to F♯ and G♭.



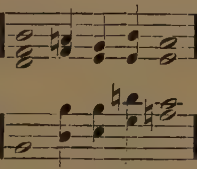
Ex. 339. B to G.



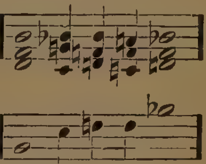
Ex. 340. B to A♭.



Ex. 341. B to A.

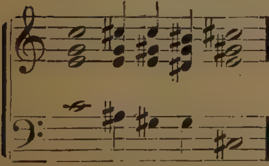


Ex. 342. B to B♭.

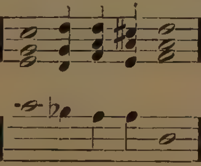


MODULATION FROM MAJOR TO MINOR.

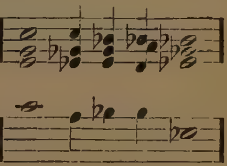
343. C Maj. to C♯ Min.



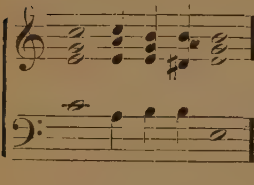
344. C Maj. to D Min.



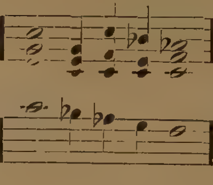
345. C Maj. to E♭ or D♯ Min.



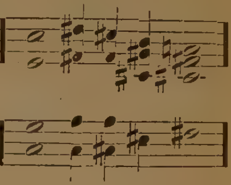
346. C Maj. to E Min.



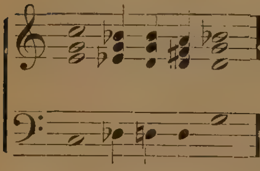
347. C Maj. to F Min.



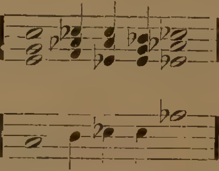
348. C Maj. to F♯ or G♭ Min.



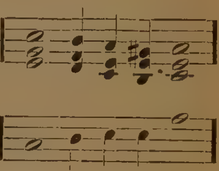
349. C Maj. to G Min.



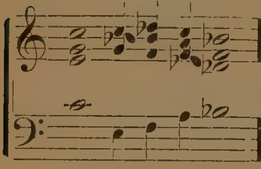
350. C Maj. to A♭ Min.



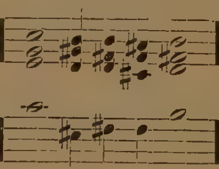
351. C Maj. to A Min.



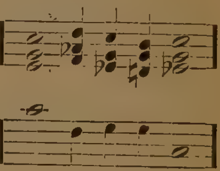
352. C Maj. to B♭ Min.



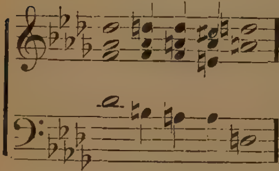
353. C Maj. to B Min.



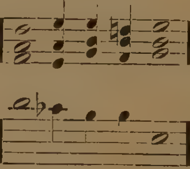
354. C Maj. to C Min.



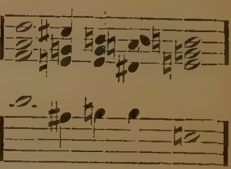
355. D♭ Maj. to D Min.



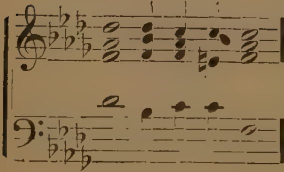
356. D♭ Maj. to E♭ Min.



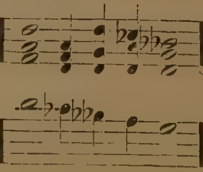
357. D♭ Maj. to E Min.



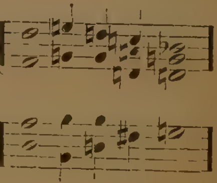
358. D♭ Maj. to F Min.



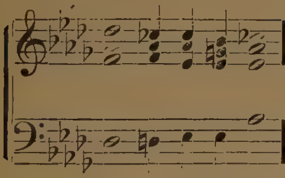
359. D♭ Maj. to G♭ Min.



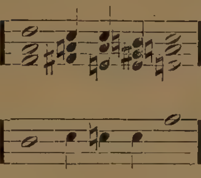
360. D♭ Maj. to G Min.



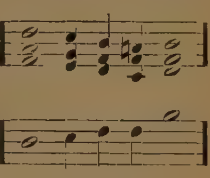
361. D♭ Maj. to A♭ Min.



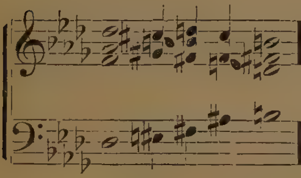
362. D♭ Maj. to A Min.



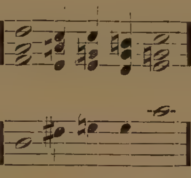
363. D♭ Maj. to B♭ Min.



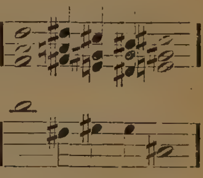
364. D♭ Maj. to B Min.



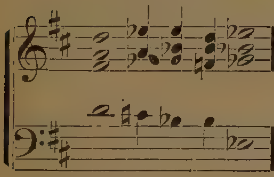
365. D♭ Maj. to C Min.



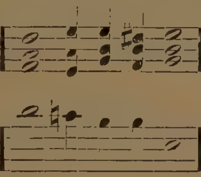
366. D♭ Maj. to C♯ Min.



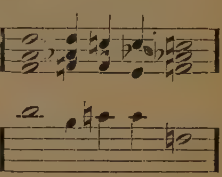
367. D Maj. to B♭ Min.



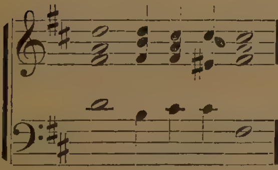
368. D Maj. to E Min.



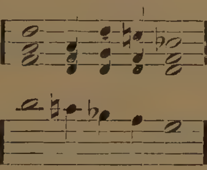
369. D Maj. to F Min.



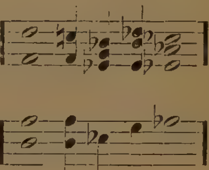
370. D Maj. to F♯ Min.



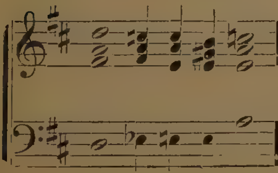
371. D Maj. to G Min.



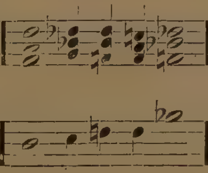
372. D Maj. to A♭ Min.



373. D Maj. to A Min.



374. D Maj. to B♭ Min.



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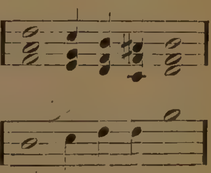
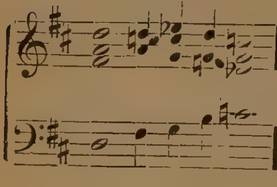
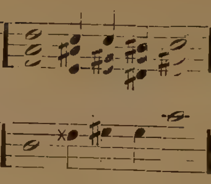


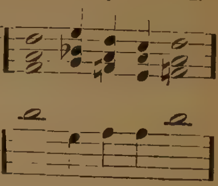
376. D Maj. to C Min.



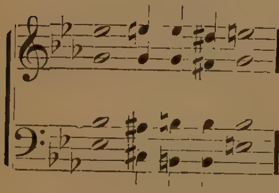
377. D Maj. to C♯ Min.



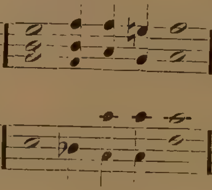
378. D Maj. to D Min.



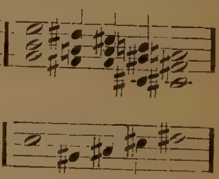
379. E♭ Maj. to E Min.



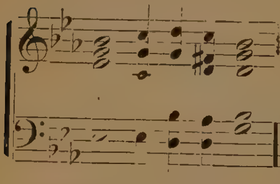
380. E♭ Maj. to F Min.



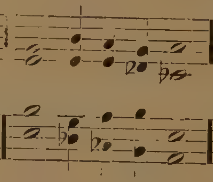
381. E♭ Maj. to F♯ Min.



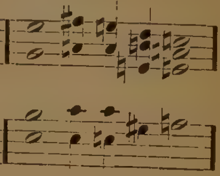
382. E♭ Maj. to G Min.



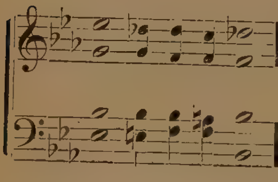
383. E♭ Maj. to A♭ Min.



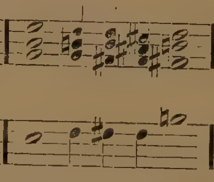
384. E♭ Maj. to A Min.



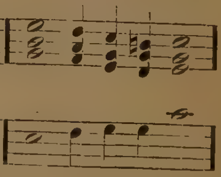
385. E♭ Maj. to B♭ Min.



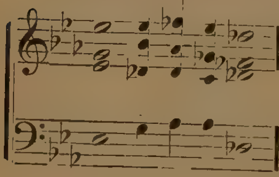
386. E♭ Maj. to B Min.



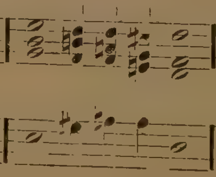
387. E♭ Maj. to C Min.



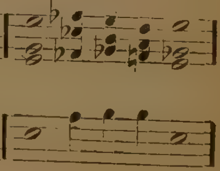
388. E♭ Maj. to D♭ Min.



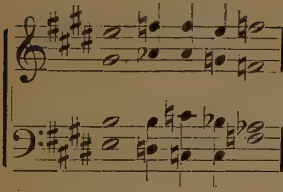
389. E♭ Maj. to D Min.



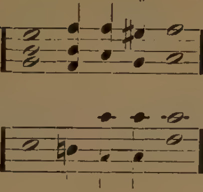
390. E♭ Maj. to E♭ Min.



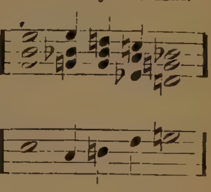
391. E Maj. to F Min.



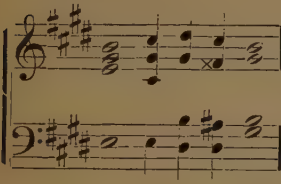
392. E Maj. to F♯ Min.



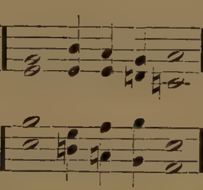
393. E Maj. to G Min.



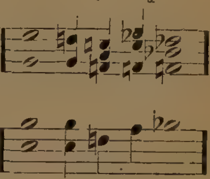
394. E Maj. to G♯ Min.



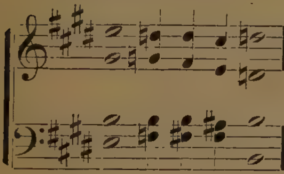
395. E Maj. to A Min.



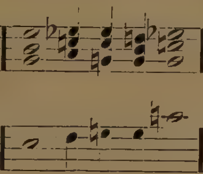
396. E Maj. to B♭ Min.



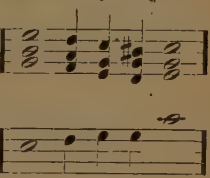
397. E Maj. to B Min.



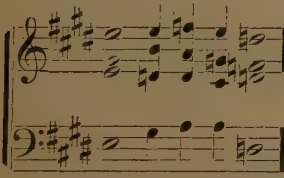
398. E Maj. to C Min.



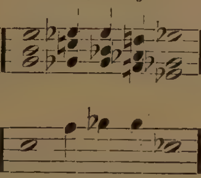
399. E Maj. to C♯ Min.



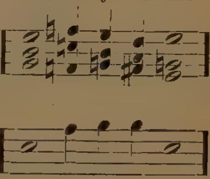
400. E Maj. to D Min.



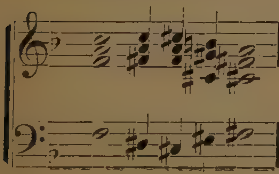
401 E Maj. to E♭ Min.



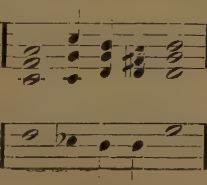
402. E Maj. to E Min.



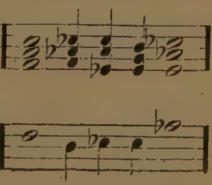
403. F Maj. to F♯ Min.



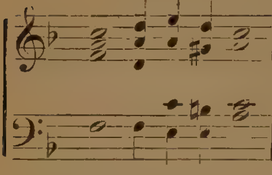
404. F Maj. to G Min.



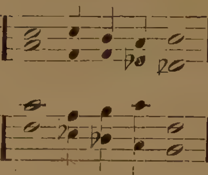
405. F Maj. to A♭ Min.



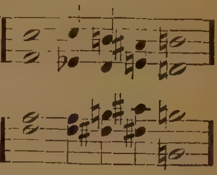
406. F Maj. to A Min.



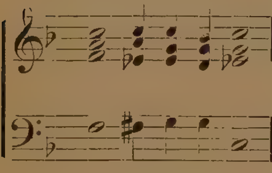
407. F Maj. to B♭ Min.



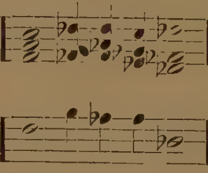
408. F Maj. to B Min.



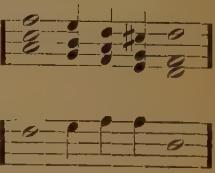
409. F Maj. to C Min.



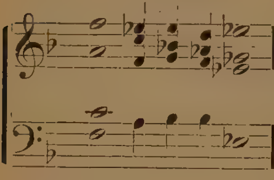
410. F Maj. to D♭ Min.



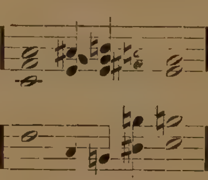
411. F Maj. to D Min.



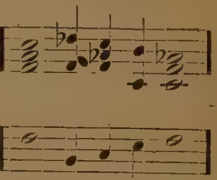
412. F Maj. to E♭ Min.



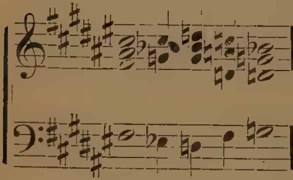
413. F Maj. to E Min.



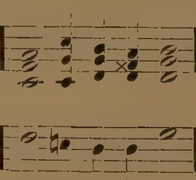
414. F Maj. to F Min.



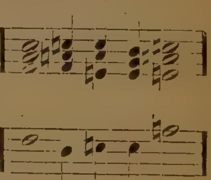
415. F♯ Maj. to G Min.



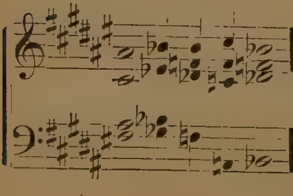
416. F♯ Maj. to G♯ Min.



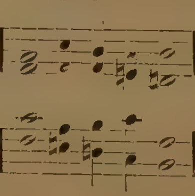
417. F♯ Maj. to A Min.



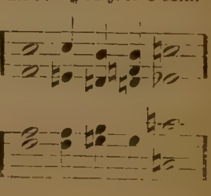
418. F♯ Maj. to B♭ Min.



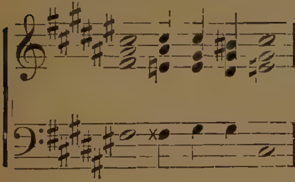
419. F♯ Maj. to B Min.



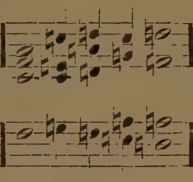
420. F♯ Maj. to C Min.



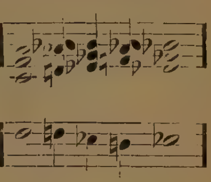
421. F♯ Maj. to C♯ Min.



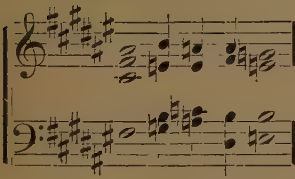
422. F♯ Maj. to D Min.



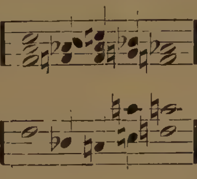
423. F♯ Maj. to E♭ Min.



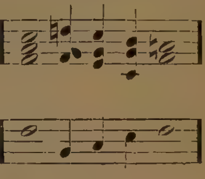
424. F♯ Maj. to E Min.



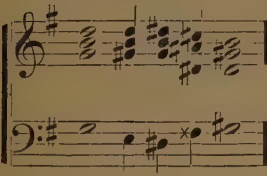
425. F♯ Maj. to F Min.



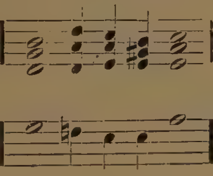
426. F♯ Maj. to F♯ Min.



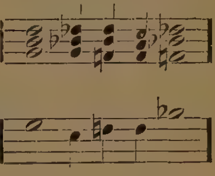
427. G Maj. to G♯ Min.



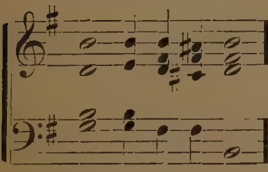
428. G Maj. to A Min.



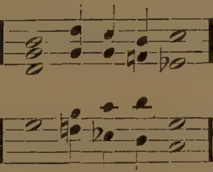
429. G Maj. to B♭ Min.



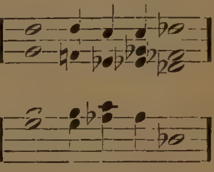
430. G Maj. to B Min.



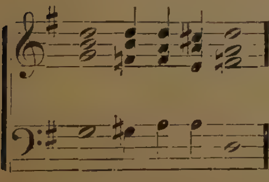
431. G Maj. to C Min.



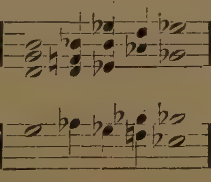
432. G Maj. to D♭ Min.



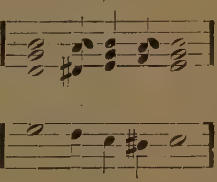
433. G Maj. to D Min.



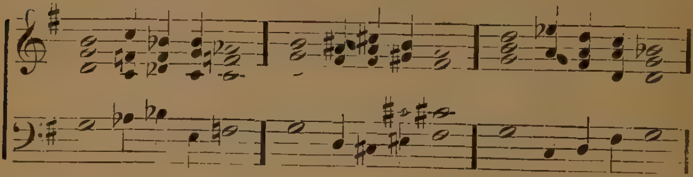
434. G Maj. to E♭ Min.



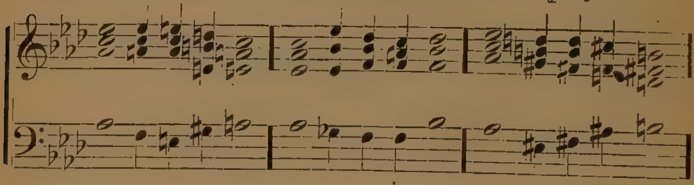
435. G Maj. to B Min.



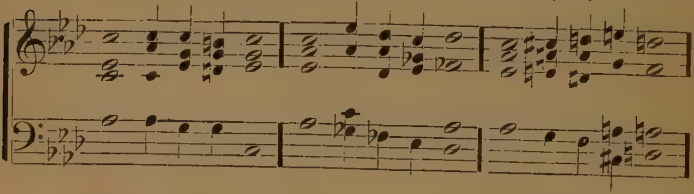
436. G Maj. to F Min. 437. G Maj. to F♯ Min. 438. G Maj. to G Min.



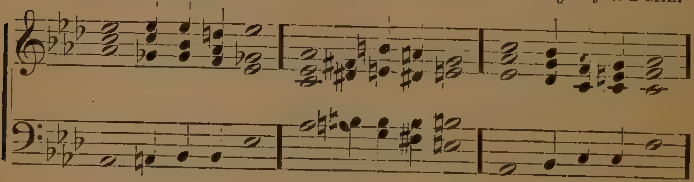
439. A♭ Maj. to A Min. 440. A♭ Maj. to B♭ Min. 441. A♭ Maj. to B Min.



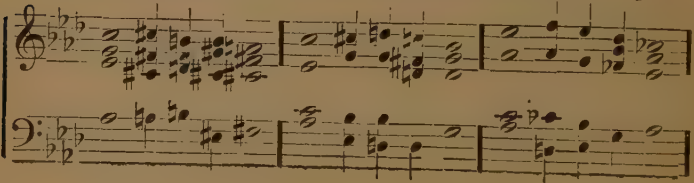
442. A♭ Maj. to C Min. 443. A♭ Maj. to D♭ Min. 444. A♭ Maj. to D Min.



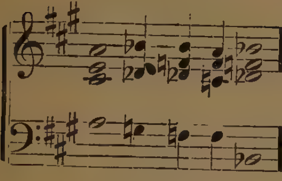
445. A♭ Maj. to E♭ Min. 446. A♭ Maj. to E Min. 447. A♭ Maj. to F Min.



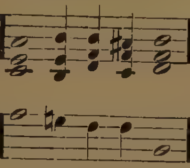
448. A♭ Maj. to F♯ Min. 449. A♭ Maj. to G Min. 450. A♭ Maj. to A♭ Min.



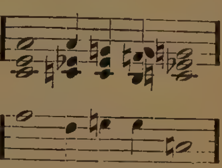
451. A Maj. to B♭ Min.



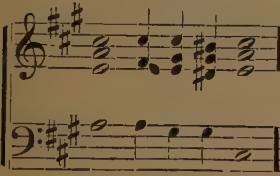
452. A Maj. to B Min.



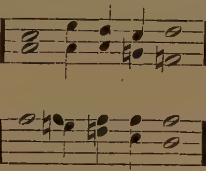
453. A Maj. to C Min.



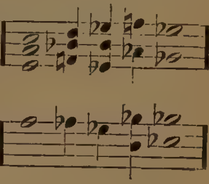
454. A Maj. to C♯ Min.



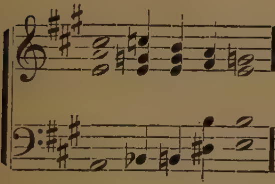
455. A Maj. to D Min.



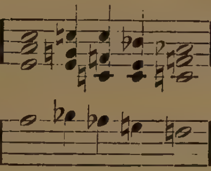
456. A Maj. to E♭ Min.



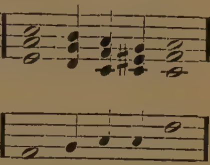
457. A Maj. to E Min.



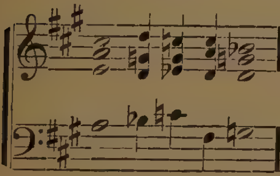
458. A Maj. to F Min.



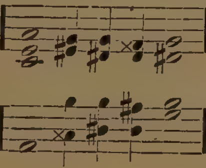
459. A Maj. to F♯ Min.



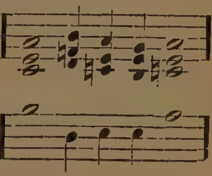
460. A Maj. to G Min.



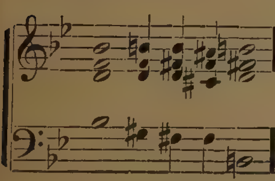
461. A Maj. to G♯ Min.



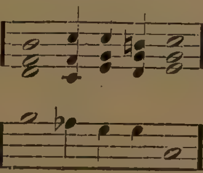
462. A Maj. to A Min.



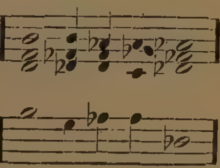
463. B♭ Maj. to B Min.



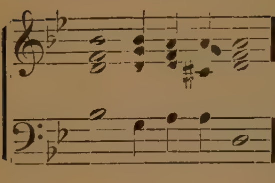
464. B♭ Maj. to C Min.



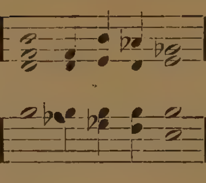
465. B♭ Maj. to D♭ Min.



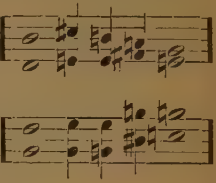
466 B♭. Maj. to D Min.



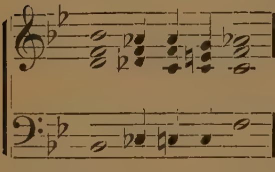
467. B♭ Maj. to E♭ Min.



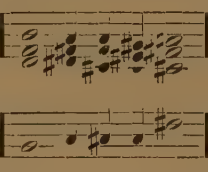
468. B Maj. to E Min.



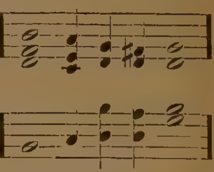
469. B Maj. to F Min.



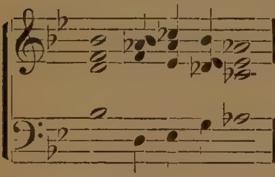
470. B Maj. to F♯ Min.



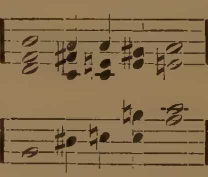
471. B♭ Maj. to G Min.



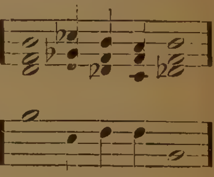
472. B♭ Maj to A♭ Min.



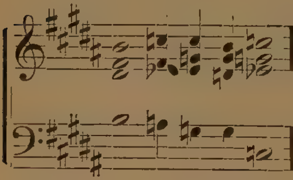
473. B♭ Maj. to A Min.



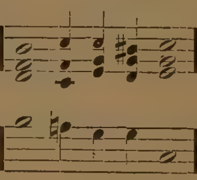
474. B♭ Maj. to B♭ Min.



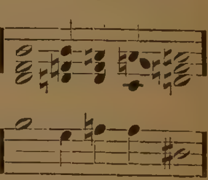
475. B Maj. to C Min.



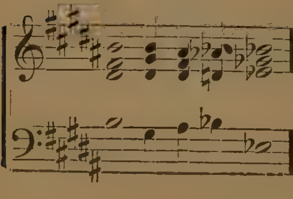
476. B Maj. to C♯ Min.



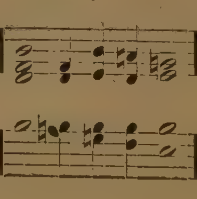
477. B Maj. to D Min.



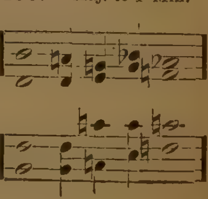
478. B Maj. to E♭ Min.



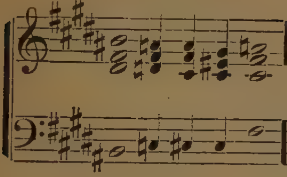
479. B Maj. to E Min.



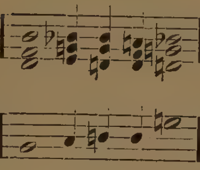
480. B Maj. to F Min.



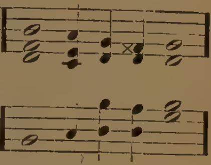
481. B Maj. to F♯ Min.



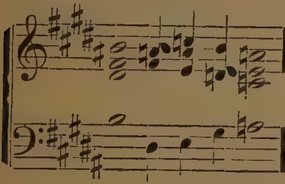
482. B Maj. to G Min.



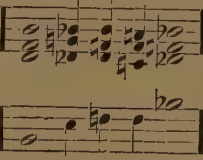
483. B Maj. to G♯ Min.



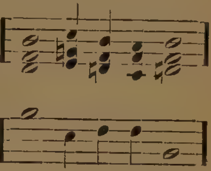
484. B Maj. to A Min.



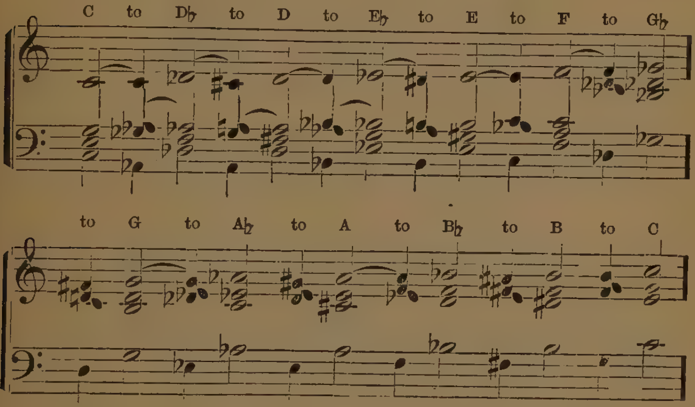
485. B Maj. to B♭ Min.



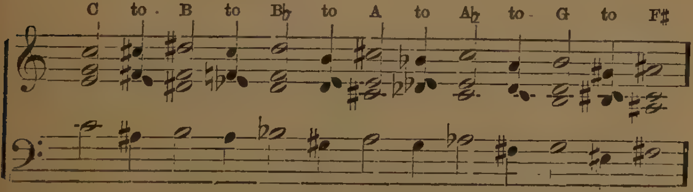
486. B Maj. to B Min.

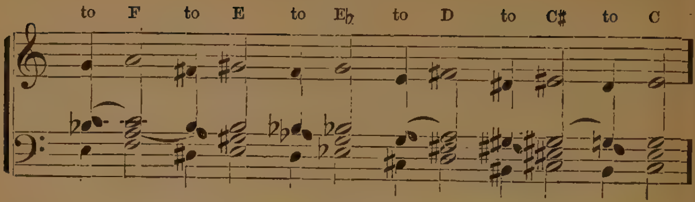


487. ASCENDING BY HALF-STEPS.

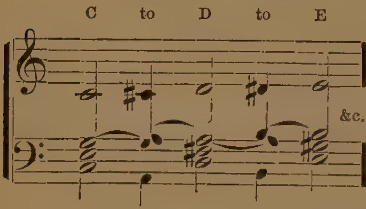

C to D♭ to D to E♭ to E to F to G♭
to G to A♭ to A to B♭ to B to C

488. DESCENDING BY HALF-STEPS.

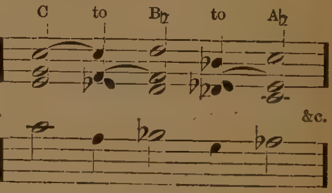




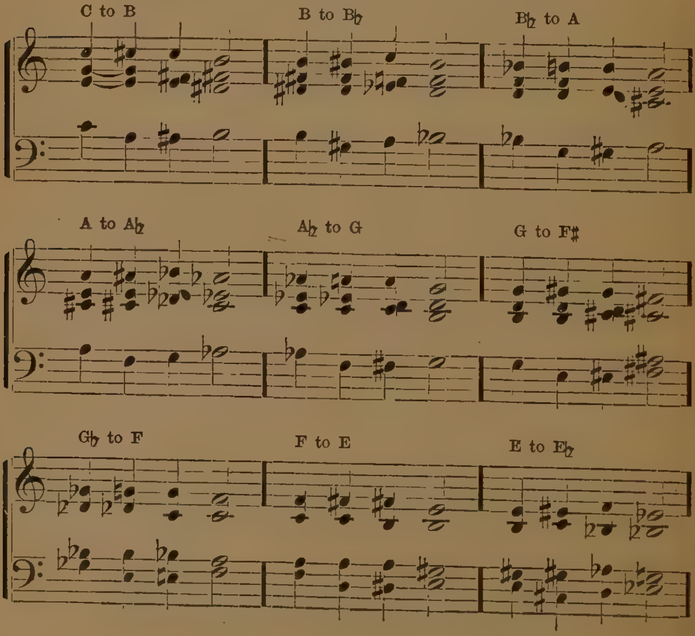
489. ASCENDING BY STEPS.

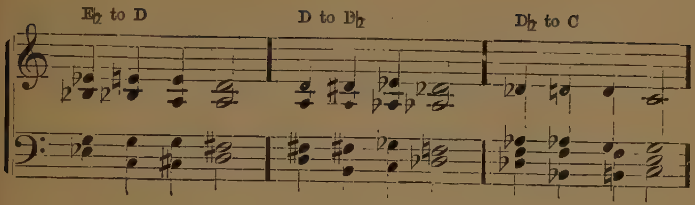


490. DESCENDING BY STEPS.

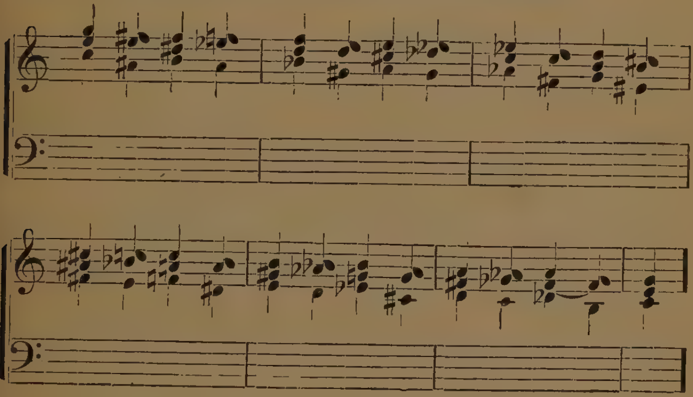


491. ANOTHER WAY OF DESCENDING BY HALF-STEPS.





492. ANOTHER WAY OF DESCENDING BY HALF-STEPS.



ILLUSTRATIONS OF

PART FOURTH.

(The figures refer to corresponding questions in Part IV.)

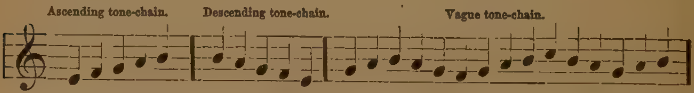
A succession of tones which is regulated by the laws of rhythm, is called a TONE-CHAIN. *(See* 583.)

There are three kinds of Tone-chains, viz.: ascending tone-chains, descending tone-chains, and vague tone-chains. An ascending tone-chain is one in which the tones progress from low to high. *(See* 584.)

A descending tone-chain is one in which the tones progress from high to low. *(See* 585.)

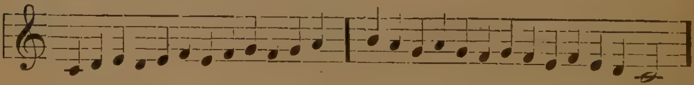
In a vague tone-chain are combined the characteristics of both the others. *(See* 586.) *e.g.:*

Ex. 493.



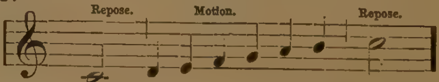
A vague tone-chain may, in a general way, be either an ascending one, or a descending one. *(See* 589.) *e.g.:*

Ex. 494.



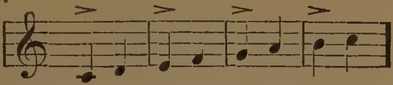
The most satisfactory tone-chain is the diatonic scale, for the reason that it both commences and ends upon the Tonic. The Tonic being the point of repose, all that part of the scale which is not Tonic, namely, 2, 3, 4, 5, 6 and 7, is called motion. *(See* 593 to 595.) *e.g.:*

Ex. 495.



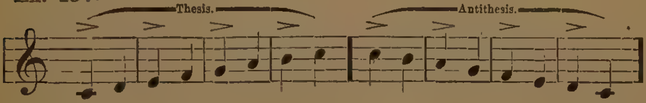
The indefiniteness with which one tone follows another in the above example may be obviated by dividing them into groups, or measures, by means of strong and weak pulses, thus:

Ex. 496.



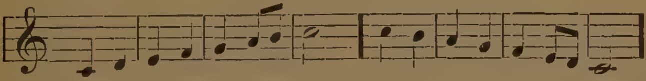
Being regulated by rhythm, it has now become a melody; (*see* 591) but it is very one-sided,—all tension—and seems to demand a corresponding relaxation, which being supplied, gives a more gratifying result, thus:

Ex. 497.



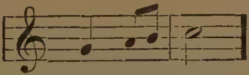
Here we have two melodic phrases,—one all exaltation, and the other all relaxation. The first excites expectation, hence we here call it *Thesis;* the second satisfies our expectations, and so becomes *Antithesis.* But while each of these phrases begins upon a strong pulse, it ends with a weak one, thereby producing an unsatisfactory feeling; it would be better if both beginning and ending were satisfactory. This will necessitate the introduction of eighth notes, thus:

Ex. 498.



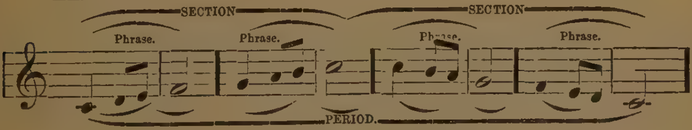
In the last two measures of the first phrase we have a new form, thus:

Ex. 499.



Forms which contain the germs of thought are called designs. (*See* 596. With the above design we can re-construct our scale, as follows:

Ex. 500.

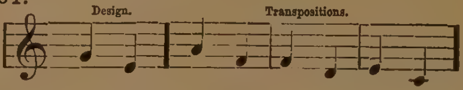


Thus our Designs have crystalized into Phrases, the Phrases into Sections, and the Sections into a Period. (*See* 615.)

Designs, Phrases, and Sections may be repeated to form other Periods. When so repeated they should not always be used in the same form; they should be altered or transformed, but should always be recognizable. There are many ways in which we may transform a design; among which may be mentioned,—

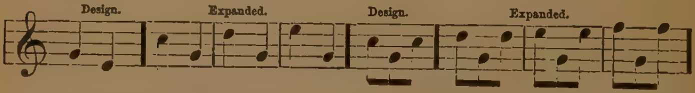
1st. Transposition; A design is transposed if it is repeated at a higher or a lower pitch. (*See* 600.) *e.g.:*

Ex. 501.



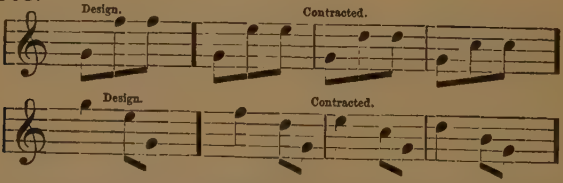
2d. Expansion. - A design is expanded when it is made up of larger intervals. (*See* 601.) thus:

Ex. 502.



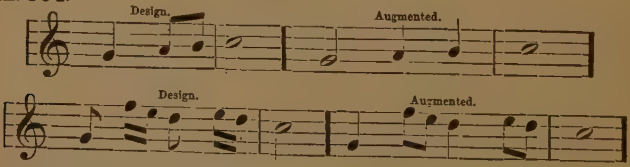
3d. Contraction.—A design is contracted when it is made up of smaller intervals. (*See* 602.) *e. g.:*

Ex. 503.



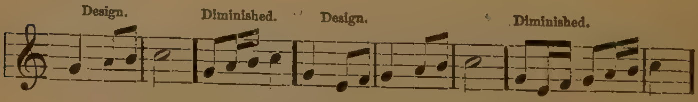
4th. Augmentation.—A design is augmented when the time value of each note is doubled. (*See* 603.) *e.g.:*

Ex. 504.



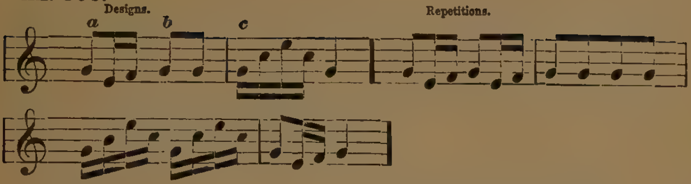
5th. Diminution.—A design is diminished when the time value of each note is lessened. (*See* 604.) *e.g.:*

Ex. 505.



6th. Repetition.—The fragments of a design may be repeated, thus: (*See* 605.)

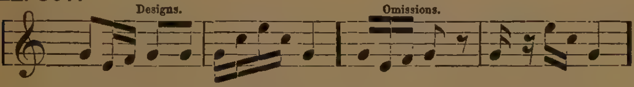
Ex. 506.



It may be well to state, however, that in this kind of amplification the original design is sub-divided into three parts, or germs, each of which is repeated as already shown, and as indicated by the letters *a*, *b*, *c*. Germs combined in this way form what are called motives.

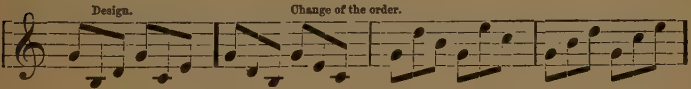
7th. Omission. – One or more of the fragments of a design may be omitted. *(See* 606.) *e.g.:*

Ex. 507.



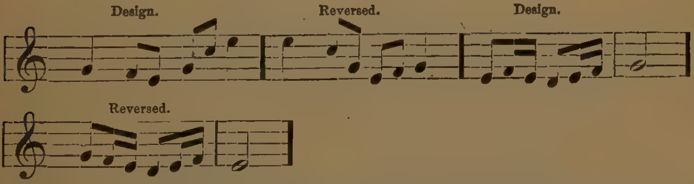
8th. Changing the order of tones.—The members of designs may be introduced in a different order, an octave above or below, even, without altering the rhythm. *(See* 607.) *e.g.:*

Ex. 508.



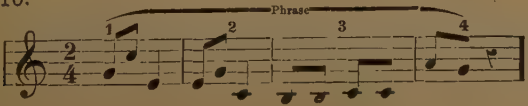
9th. Reversing the order.—This is done by beginning with the last tone and going backward, without altering the rhythm. *(See* 608.) *e.g.:*

Ex. 509.



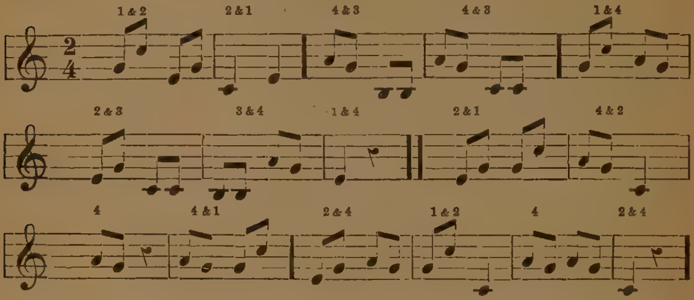
10th. Combinations of fragments of different designs result in a great variety of new designs. *(See* 609.) *e.g.:*

Ex. 510.



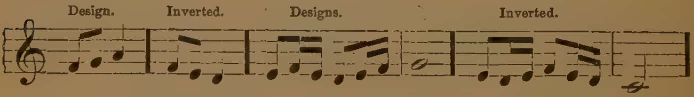
The fragments of the above phrase may be so combined as to make a whole period, with no two measures alike.

Ex. 511. COMBINATIONS FROM MEASURES



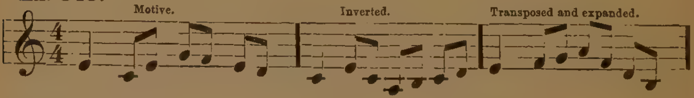
11th. Inversion takes place when, commencing upon the same degree, the tones progress in an opposite direction; (*see* 610) thus:

Ex. 512.

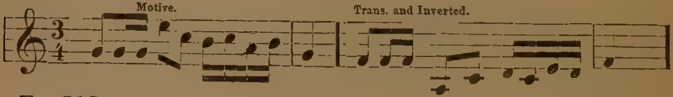


Several of these modes of transformation may be applied to the same motive, at the same time. Thus a motive may be transposed and inverted; or transposed and reversed; transposed and expanded; transposed, inverted, and expanded, etc., thus:

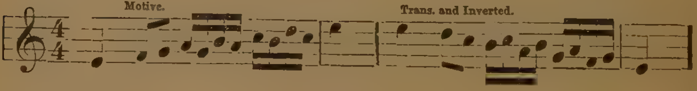
Ex. 513.



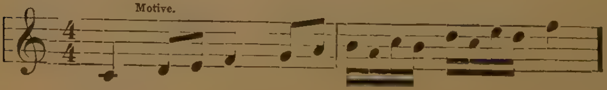
Ex. 514.

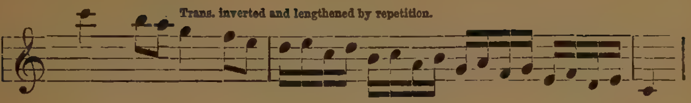


Ex. 515.

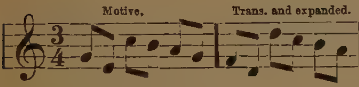


Ex. 516.

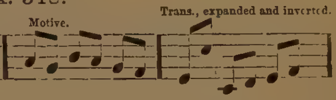




Ex. 517.

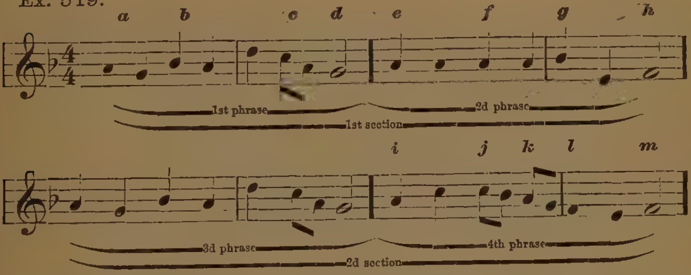


Ex. 518.



Most of what are called church tunes, and chorals, are written in the song-form of one period. They should be so constructed that the first phrase will excite expectation, which shall be only partially answered by the second, thereby leading to a reïteration in the third phrase, and a final, complete and satisfactory conclusion in the last. A good example of the song form of one period is the tune *Seymour*.

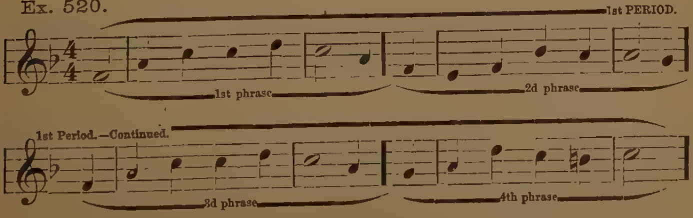
Ex. 519.

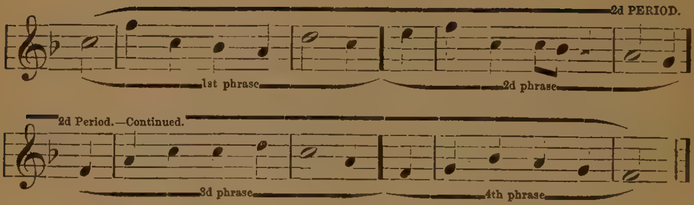


The germ from which this tune was developed may be seen at *a;* transposed at *b;* transposed and diminished at *c;* contracted at *e* and *f;* expanded at *g;* inverted and expanded at *i;* transposed and diminished at *j;* diminished at *k;* and transposed at *l.* It will be noticed that the second phrase only partially answers the first, inviting a reïteration in the third, which is fully answered in the fourth.

As an illustration of the song-form of two periods we will call attention to Dr. Mason's Missionary Hymn, "*From Greenland's icy Mountains.*"

Ex. 520.





It will be noticed that the first phrase gives out the proposition, which is twice repeated, (in third and seventh phrases.) In the last phrase of the first period we find a digression into the key of the Dominant, which impels us to proceed to the new motive in the first and second phrases of the second period; these, in turn, lead us back to the original proposition, which we find answered completely in the final phrase. Having once started, we are pushed, so to speak, through phrase after phrase,—with no stopping place until we get to the end of the first period; and there we are only allowed to halt long enough to comprehend that it is no place for permanent repose; and, taking breath, we launch into the second period, through which we are carried by the same impelling power, until, almost out of breath, we arrive at the last tone of the final phrase, glad enough to get home.

In the Song-form of three periods the second period usually makes a more decided digression from the first, to which it returns in a very complete manner in the Third period. This third period generally takes the form of a chorus, which contains the animating designs of the song. It is hardly necessary to illustrate this Song-form, as reference can be made to almost any of what are called songs with chorus.

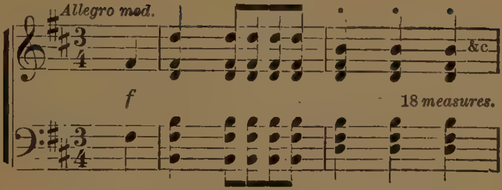
In our illustrations of the higher Art-forms, (from this point onward,) we find it much more convenient to leave the realm of vocal music, and lead the student into the instrumental works of the great masters. This need not discourage the vocal student, however, for a column can never be broader than the pedestal upon which it stands; and the vocalist, or vocal teacher, will be by so much the better prepared for his life-work if he obtain a comprehensive view of these great foundations of art structure. Pursuing our upward course, then, we come next to the APPLIED SONG-FORM.

The applied Song-Form is a composition consisting of two or more melodies, (or song-forms,) so related as to form one. Its plan is Theme, Trio, Theme, (for a more definite explanation of the Applied Song-Form, see questions 627 to 634 inclusive.)

For illustration of the Applied Song-Form we will take Franz Schubert's Minuetto in B minor, Op. 78. It consists of a Theme of three periods, a Trio of three periods, after which the Theme is repeated.

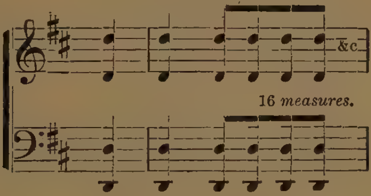
The following is its plan. The first period of the Theme begins thus:

Ex. 521. FIRST PERIOD.



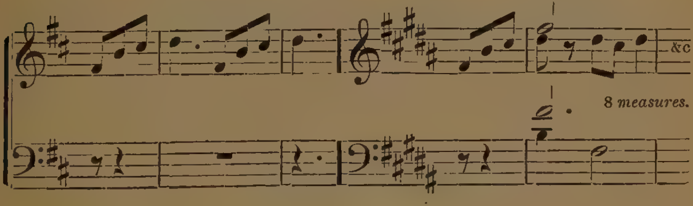
The second period begins thus:

Ex. 522. SECOND PERIOD.



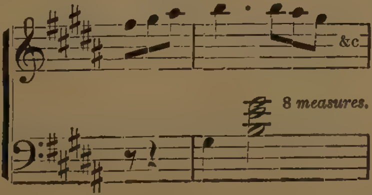
The first Period of 18 measures is then repeated, after which an introduction of two measures leads to the first period of the Trio, thus:

Ex. 523. *Introduction of* 2 *measures.* TRIO. 1st PERIOD.



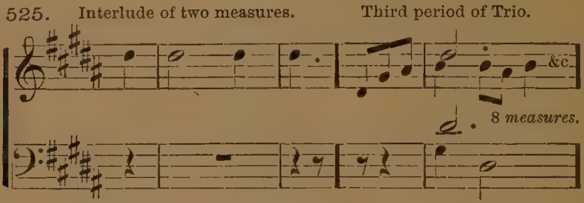
The second period of the Trio begins thus:

Ex. 524. 2d PERIOD.



After an interlude of 2 measures the third period of the Trio follows, beginning thus:

Ex. 525.

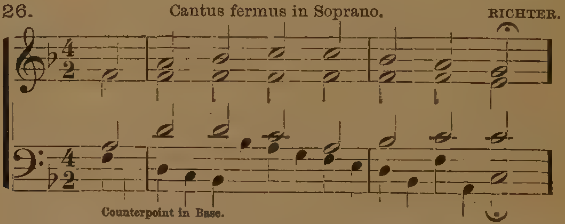


After which the Theme is repeated.

For further illustrations of the Applied Song-Form see Wollenhaupt's "*Whispering Winds*," and Gottschalk's "*Marche de Nuit.*"

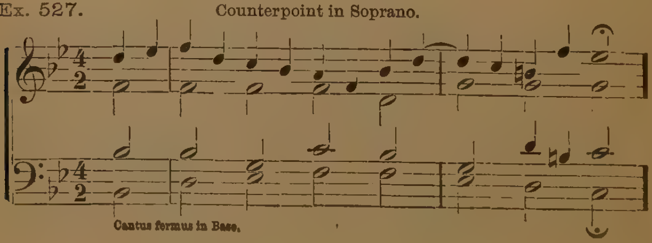
Counterpoint (*see* 635 to 640) is that department of musical science which has for its object the securing of a flowing movement of the separate voice-parts. In counterpoint a melody, which is called *Cantus-fermus* is given, to which is added one or more flowing voice-parts; the part or parts so added being called the Counterpoint (*See* Note to 635.) A plain counterpoint has a uniform rhythmic movement of one note for each note of the melody, (*cantus-fermus*) called "note against note," or "two against one," &c., which motion is maintained throughout the period. The following is an example of Plain Counterpoint of "two against one:"

Ex. 526.



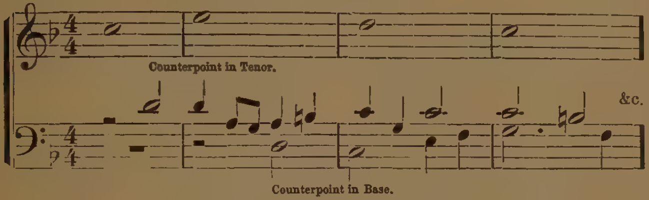
In the following example the Base takes the Cantus fermus, and the Soprano the Counterpoint.

Ex. 527.



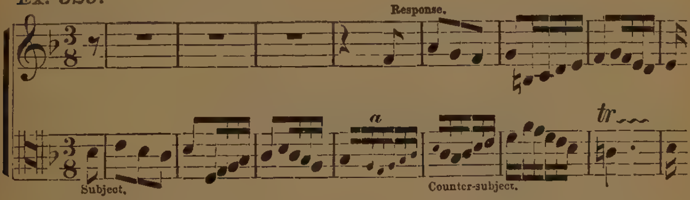
A Florid Counterpoint is one having a diversified rhythmic motion.

Ex. 528. Cantus fermus in Soprano. CHERUBINI.



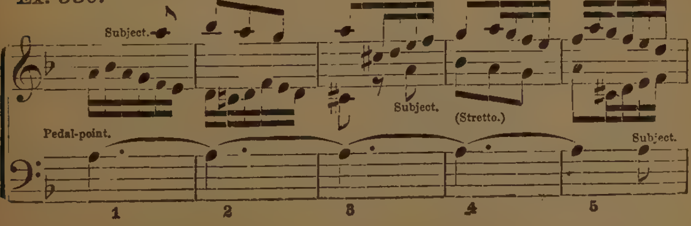
The Fugue is a composition in two or more parts. A phrase, which is called the Subject, appears in one part, and then proceeds to another part, then to a third, and a fourth, &c., (*See* 641 to 646 inclusive.) The principal parts of a Fugue are the Subject, Response, Counter-subject, Pedal-point and Stretto; which are illustrated from Bach's fugue in F, No. 11 of the "Well-tempered Clavier," Book I. The subject is given out by the Tenor voice, which, having completed it, goes through the passage *a* to the Counter-subject, thus:

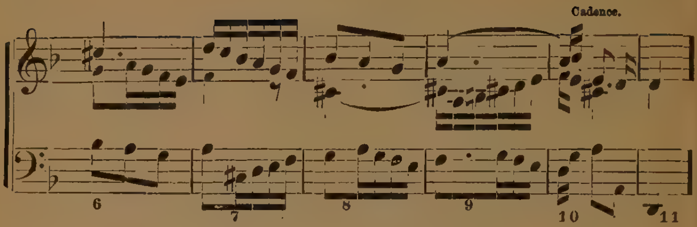
Ex. 529.



In this Fugue the Pedal-point is made on A in the base, continuing nearly five measures. At the same time a Stretto is affected by the entrance of the Alto with the subject in the third measure, when the Soprano has only half finished the subject begun in the first measure. The Stretto is completed by the entrance of the base with the subject in the fifth measure, when the alto is half through. This division of the Fugue concludes with a cadence in D minor, as here given:

Ex. 530.



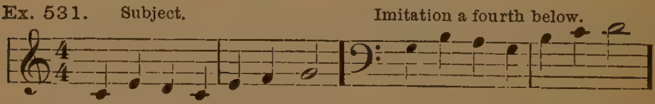


Imitation is the repetition of a phrase or period which has already appeared in another voice-part, (*See* 647 to 649 inclusive.) There are three chief varieties of imitation, viz.:

STRICT IMITATION;
FREE IMITATION; and
IMITATION BY CONTRARY MOTION.

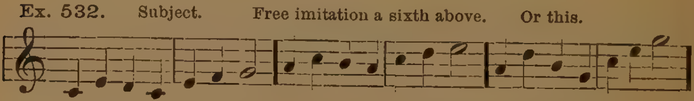
Strict imitation repeats the exact progressions of the original subject; *e. g.:*

Ex. 531.



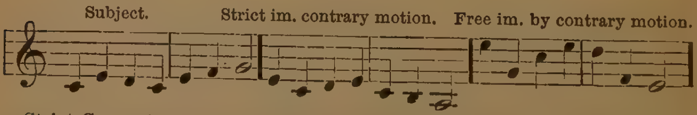
In Free imitation the melodic progressions of the original phrase are not strictly repeated, but intervals, either larger or smaller than those of the original phrase, may be used, *e. g.:*

Ex. 532.



In imitation by contrary motion, upward intervals are imitated by downward ones, and *vice versa. e. g.:*

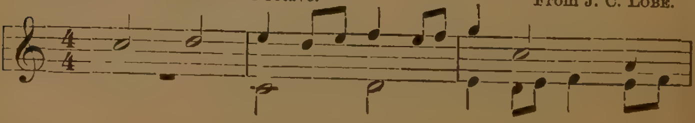
Ex. 533.

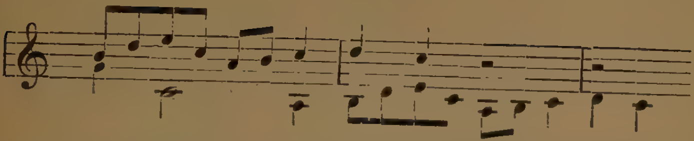


Strict Canon is no more nor less than strict imitation, (*see* 650 to 656, inclusive.) *e. g.:*

Ex. 534. Strict canon in octave.

From J. C. LOBE.



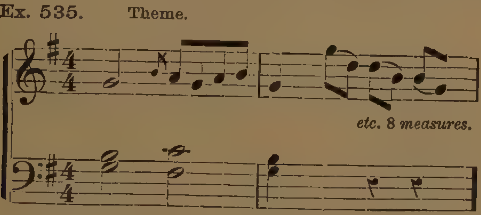


The RONDO is a form of composition in which the principal idea returns after every digression or episode. Hence the name "Rondo," repeating in a circle. (*See* 657.)

The Rondo has five forms.

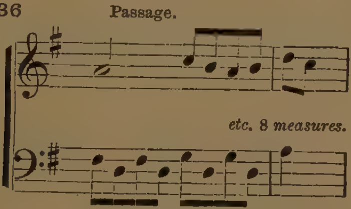
The FIRST RONDO FORM (*see* 659) consists of a Theme, Passage, Theme and Conclusion. A good example is from Beethoven's little Sonata in G, (No. 37 Peter's edition.) It has a Theme of 8 measures, beginning thus:

Ex. 535.



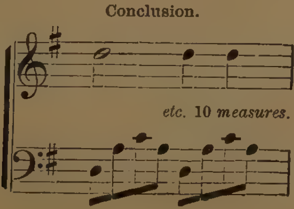
After this there is a Passage of 8 measures, which begins thus:

Ex. 536



Then the Theme of 8 measures, as before, ending with a Conclusion of 10 measures, beginning thus:

Ex. 537.

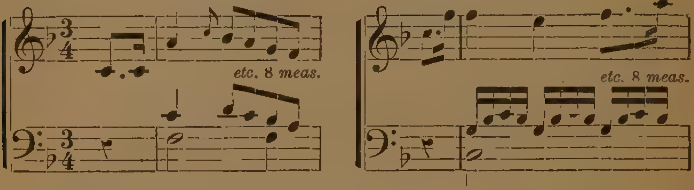


The next movement (Romanze) of the same Sonata is also in the First Rondo Form. Its plan is as follows:

Theme,	Passage,	Theme,	Conclusion,
8 measures.	13 measures.	8 measures.	11 measures.

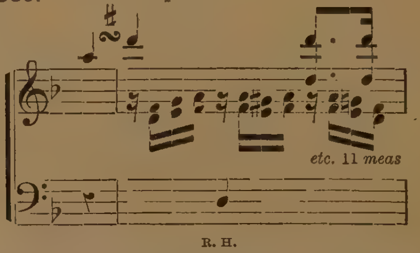
The Second Rondo Form, (*See* 661) consists of a Theme, and an Episode; after which a short Passage leads back to the Theme, the whole ending with a Conclusion. Take, for example, the Adagio from Beethoven's Sonata in F minor, Op. 2, No. 1. The two periods of the Theme commence thus:

Ex. 538.


First Period. Second Period.

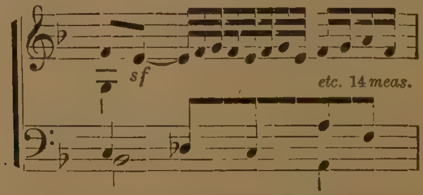
The Episode begins thus:

Ex. 539. Episode.



A short Passage of 4 measures leads back to the Theme, as before, (16 measures,) after which comes the Conclusion, beginning thus:

Ex. 540. Conclusion.



Another example of this Form is the *Largo* from Beethoven's Sonata in A, Op. 2, No. 2, which has the following plan:

Theme.		Episode.		Theme.		Conclusion.
1st Period.	2d Period.	1st Per.	Pass.	1st Per.	2d Per.	30 measures.
8 meas.	11 meas.	7 meas.	5 meas.	8 meas.	11 meas.	
19.		12.		19.		30.

This Conclusion of 30 measures has the following plan:

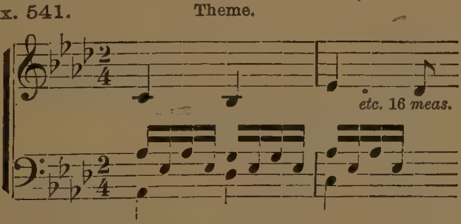
Original.	Theme.	Passage.	Theme.	Coda.
7 meas.	7 meas.	3 meas.	8 meas.	5 meas.

In the THIRD RONDO FORM (*see* 663) the Theme appears three times, together with two Episodes. Dr. Marx compares this Form to two *Second Rondo Forms*, which overlap each other, thus:

Theme, Episode, (Theme,
Theme,) Episode, Theme.

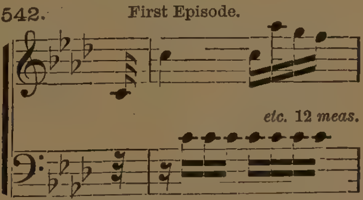
The Theme predominates very decidedly, in this Form, appearing three times; while the Episodes appear only once each. As an example take the *Adagio* from Beethoven's Sonata Pathetique, Op. 13. The Theme of 16 measures commences thus:

Ex. 541.



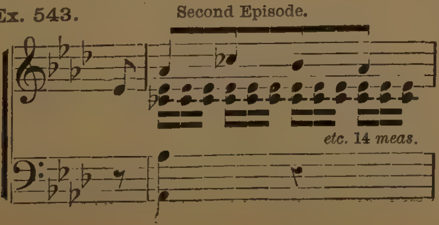
Then follows the 1st Episode of 12 measures, beginning thus:

Ex. 542.



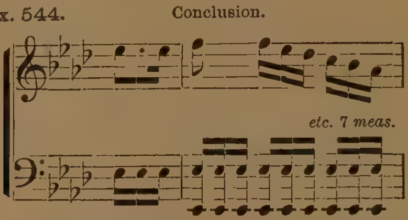
After this, the Theme (8 measures) is repeated, which brings us to the Second Episode, beginning thus:

Ex. 543.



The entire Theme (16 measures) again appears, followed by a Conclusion of 7 measures, which commences thus:

Ex. 544.

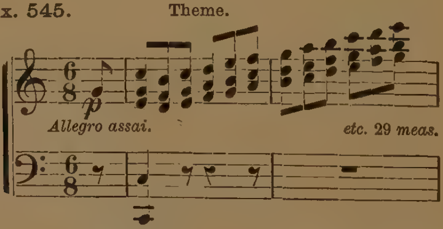


Another example of the Third Rondo Form is the Finale (Rondo) of Beethoven's Sonata, in C, Op. 53, the plan of which is as follows:

Theme	1st Ep.	Theme.	2nd Ep.	Theme.	Conclusion.
62 m.	52 m.	62 m.	138 m.	90 m.	141 m.

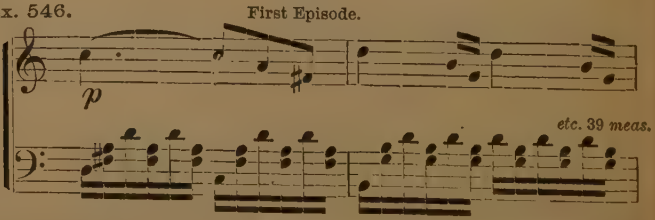
The Fourth Rondo Form (*See* 665) differs in two respects from the Third Rondo Form; viz:—first by a more clearly marked repose after the repetition of the Theme; and, Second, by the final re-appearance of its first Episode, in a different key from that in which it first appeared. A good illustration of the Fourth Rondo Form will be found in the Finale of Beethoven's Sonata in C Major, Op. 2. No. 3. Its Theme of 29 measures begins thus:

Ex. 545.



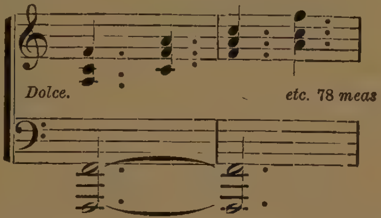
The first Episode of 38 measures, in the key of the Dominant begins thus:

Ex. 546.



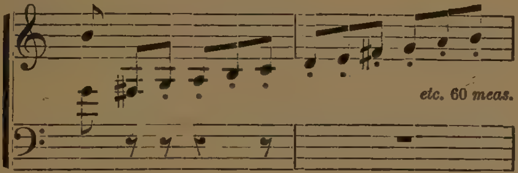
The first portion of the work closes with a return of the Theme, lengthened to 34 measures; the second portion consists of the second Episode of 78 measures, beginning thus:

Ex. 547. Second Episode.



The third portion consists of a reappearance of the Theme, lengthened to 37 measures; a recapitulation of the first Episode, (shortened to 35 measures,) and a Conclusion of 60 measures, which closes the whole work. The conclusion commences thus:

Ex. 548. Conclusion.



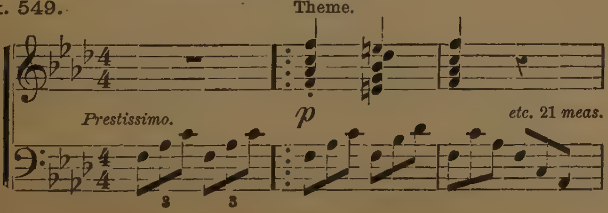
The Finale of Beethoven's Sonata in A♭, Op. 26, is another example of the Fourth Rondo Form. It is made up as follows:

Theme.	1st Ep.	Passage.	Theme.	2d Episode.	Theme.	1st Ep. Conclusion.
32 m.	16 m.	4 m.	28 m.	28 m.	28 m.	41 m.

The Fifth Rondo Form, (*see* 667) like the Fourth Form, is made up of three well rounded and distinct divisions. The First Division consists of the Theme and first Episode, closing with an extended form of Conclusion of great decision. The Second Episode alone forms the Second Division, while the Third Division consists of the Theme, first Episode and Conclusion. The only difference between the third division and the first, is, that the First Episode and Conclusion reappear in a different key. Our illustration is the Finale of Beethoven's Sonata in F minor, Op. 2, No. 1.

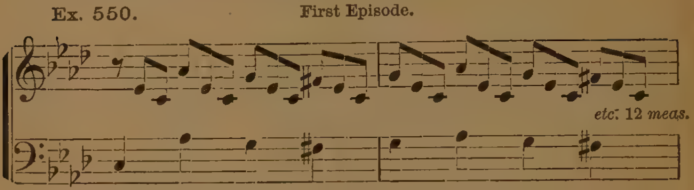
The Theme of 21 measures commences thus:

Ex. 549. Theme.



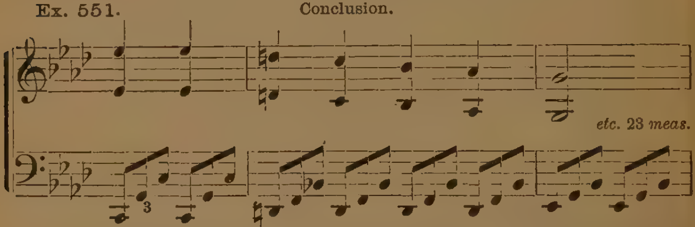
The First Episode of 12 measures, begins thus:

Ex. 550.



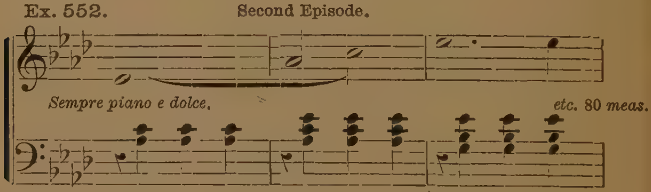
Then comes a Conclusion of 23 measures, which commences thus:

Ex. 551.



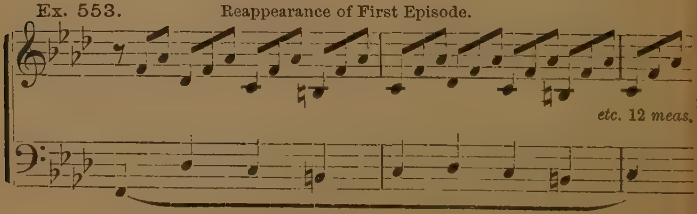
This is all repeated, forming the First Division. The Second Division consists of the Second Episode of 80 measures, of which the following is the commencement:

Ex. 552.



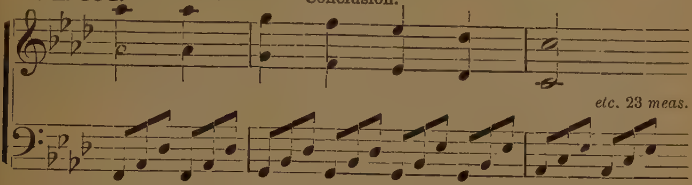
The Third Division begins with the reappearance of the Theme of 23 measures, followed by a recapitulation of the First Episode, commencing thus:

Ex. 553.



The whole ends with the Conclusion of 23 measures, beginning thus:

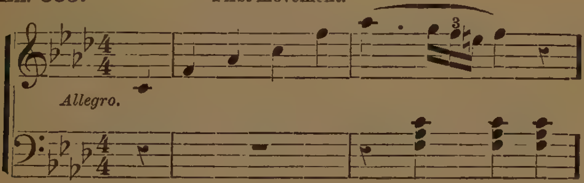
Ex. 554.



A Sonatina [*See* 669] is a work of two or three different movements, each complete of itself, yet so united that we instinctively perceive them to belong together. It usually has two movements, one a Sonata-Piece, the other a Rondo. A Sonata-Piece [*Sonaten-Satz*], differs from the Fifth Rondo Form only in one point, viz: that the second espisode invariably consists of the chief motives of the theme and first espisode, which are intermingled and elaborately worked up. The Germans call this division "*durch furung-satz.*" Beethoven's Sonatina in G, op. 49, consists of two parts—first a Sonata-Piece in $\frac{4}{4}$ measure Allegro; second, a *Minuetto* in the Third Rondo Form.

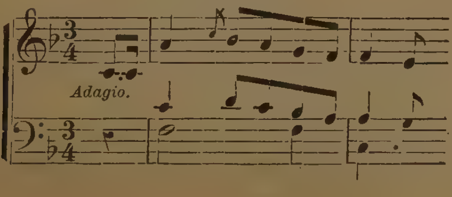
The Sonata [*See* 670] consists of three or four different movements, one of which is usually slow. In Sonatas of four movements, the third is more frequently a Minuet, or Scherzo with Trio. [Applied Song Form.] The first movement is usually a Sonata-Piece. Taking for example Beethoven's Sonata in F minor, op. 2, No. 1, we find four movements. First an *Allegro* in F minor, Sonata-Piece, beginning thus:

Ex. 555.



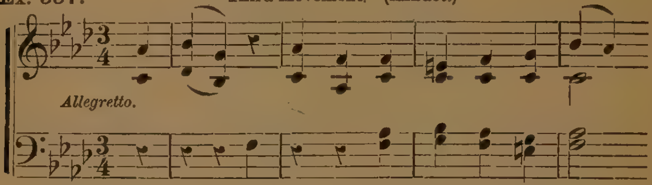
The Second movement in F major, is in the Second Rondo Form, and begins thus:

Ex. 556.



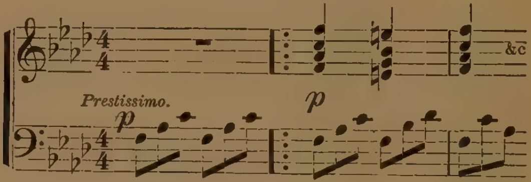
The third movement is a Minuet, in F minor, Applied Song-Form, with the Trio in F major. The Minuet commences thus:

Ex. 557. Third Movement. (Minuet.)



The Finale in F minor, is written in the Fifth Rondo Form, beginning thus:

Ex. 558. Finale. (Fourth Movement.)



Our space will not admit of further illustrations. We call attention, however, to one or two other Sonatas, describing their contents; after which the student will be enabled to analyze for himself.

Beethoven's Sonata in G, Op. 14, No. 2, has three movements, an Allegro in G, $\frac{2}{4}$ measure Sonata-Piece; Andante $\frac{4}{4}$ in C, Theme with variations; Scherzo $\frac{3}{8}$ in G, Third Rondo Form.

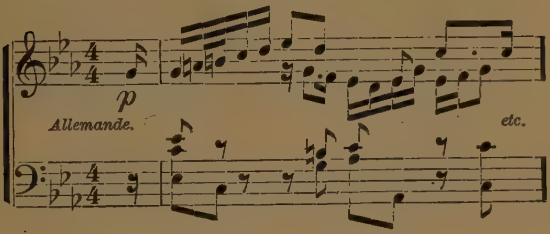
Sonata *Pastorale* in D, Op. 28, has four movements, Allegro $\frac{3}{4}$ in D, Sonata-Piece; Andante $\frac{3}{4}$ in D minor, Second Rondo Form; *Scherzo* $\frac{3}{4}$ in D, Applied Song Form; and Finale $\frac{6}{8}$ in D, Fourth Rondo Form.

Sonata *Pathetique*, Op. 13, has three movements; a slow introduction of ten measures, leads to the Allegro in C minor, $\frac{4}{4}$ Sonata Piece; Adagio Cantabile in A♭ major $\frac{2}{4}$. Third Rondo Form; Finale in C Minor $\frac{4}{4}$ Fourth Rondo Form, with a slight deviation, in that the Theme reappears just before the close.

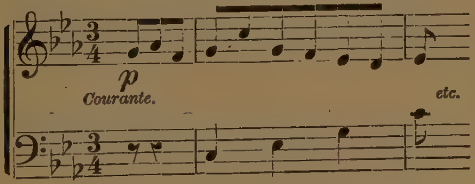
The Suite (*see* 671) is a musical form consisting of several distinct pieces, so related in point of key, and contrasted in expression. as to produce an agreeable effect when played in succession. This form was very popular in the time of Bach and Handel, (A. D. 1684—1750.) and out of it Philip Emanuel Bach and his successors developed the Sonata. The number of pieces properly composing a Suite seems never to have been definitely settled. Bach's Suites have from six to eight pieces each, and Handel's about the same. For example the second "French Suite," by

Bach, consists of six movements, all of which are Song-Forms except the Cinque, which is a Fugue. They severally begin as follows:

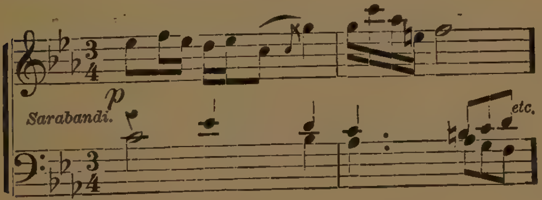
Ex. 559. First Movement. *Allegro moderato.* (♩= 80.)



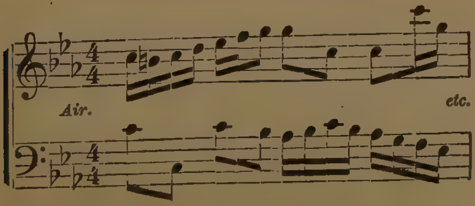
Ex. 560. Second Movement. *Vivace.* (𝅗𝅥= 76.)



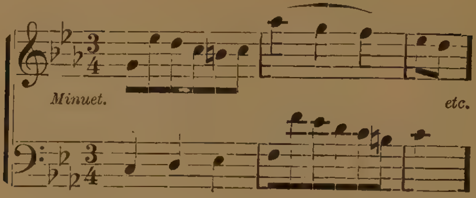
Ex. 561. Third Movement. *Andantino.* (♩= 84.)



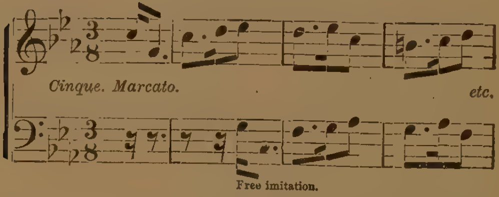
Ex. 562. Fourth Movement. *Un poco Andante.* (♩= 80.)



Ex. 563. Fifth Movement. *Allegretto.* (♩=120.)



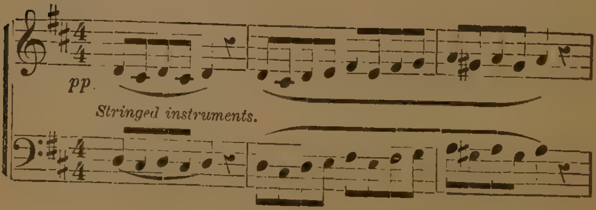
Ex. 564. Sixth Movement. *Allegro.* (♩=88.)



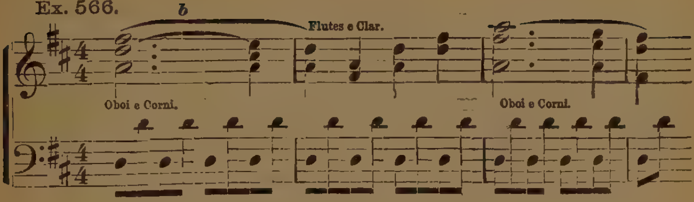
Recently the Suite Form has been revived by Raff, Bargiel, and others, in a modified form and in the spirit of modern music. One of the most pleasing of these productions is Bargiel's Suite Op. 21 which consists of Præludium Zweigesang, (duet) Sarabandi, Marsch, Scherzo, and Finale. Of these the Sarabandi and Marsch are song-forms; the others resemble rondos, although not strictly conforming to any one of the orthodox forms. These modern Suites are, in effect, Sonatas, the suite form having been selected by the composer as less pretentious and exacting.

The Overture (*see* 672) is a composition for orchestra, written as an introduction to an opera, oratorio, etc. It has no settled form, but its general characteristics resemble the Sonata or Sonatina. Mozart's overture to his opera "Figaro," consists of but a single movement, of which the two principal ideas are given in illustrations ***a*** and ***b***, as follows:

Ex. 565. ***a.*** **Presto.**

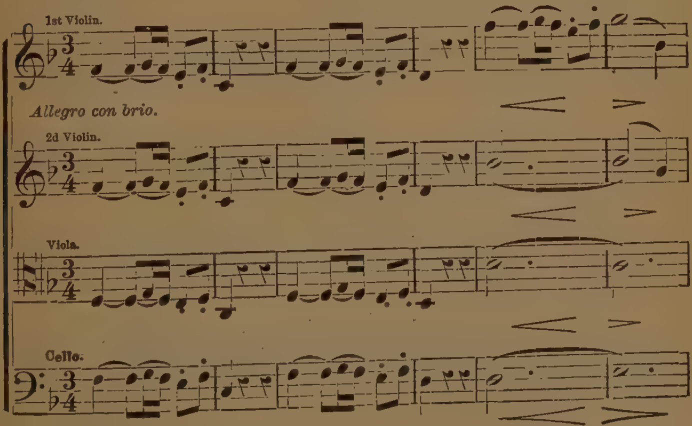


Ex. 566.



Under the title Chamber Music (See 673) are included duos, trios, quartets, quintets, sextets, septets, and octets, for various instruments, adapted to use in small rooms. The most esteemed works of this class are the trios, quartets, and quintets, for stringed instruments. In form these works are almost invariably Sonatas. As to contents they embrace very many of the most beautiful thoughts of Haydn, Mozart, Beethoven, Schumann, Mendelssohn, and Raff. This department of music deserves to be better known in this country. As an example of Chamber Music we give the opening measures of the several movements in the quartet for 2 violins, Viola and Violoncello by Beethoven Op 18. No 1. It consists of four movements, Allegro con brio; Adagio; Scherzo with Trio; and Allegro. The first movement is in the Fifth Rondo Form, and begins thus:

Ex. 567. First Movement.

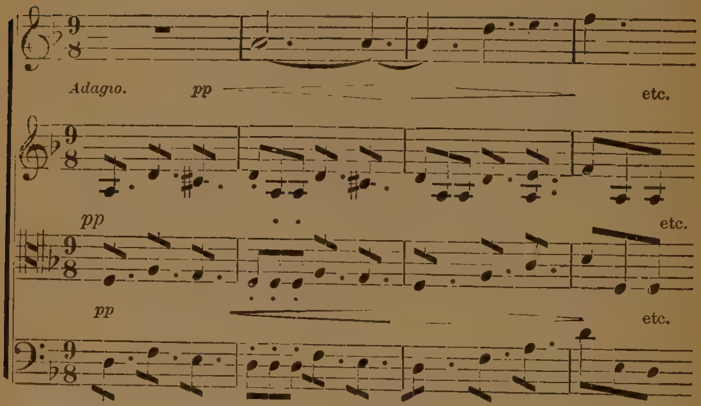


The plan of the First Movement is as follows:

Theme, 48 m.	1st Ep., 35 m.	Conclusion, 31 m.	2d Ep., 64 m.	Theme, 31 m.	1st Ep., 35 m.	Conclusion, 69 m.

The Adagio movement is in the Second Rondo Form, and commences thus:

Ex. 568. Second Movement.

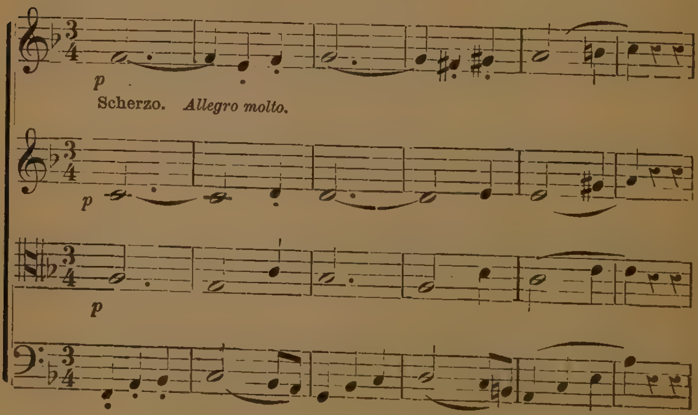


The plan of the Second Movement is follows:

Theme,	1st Ep.	Passage,	Theme,	Conclusion.
26 m.	20 m.	18 m.	13 m.	35 m.

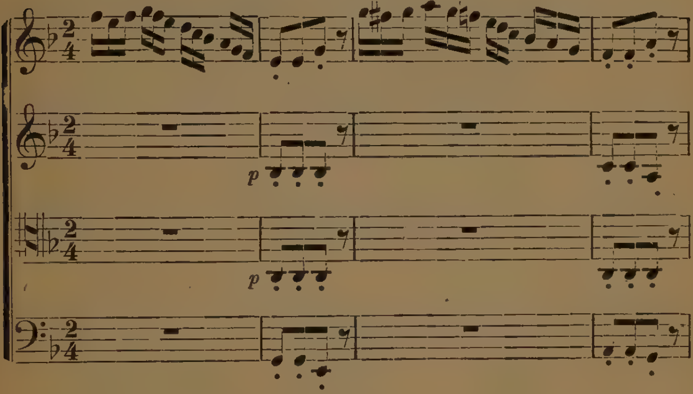
The Third Movement is in the Applied Song-Form, (Theme 85 measures, Trio 60 measures, etc.,) the opening of which is as follows:

Ex. 569. Third Movement.



The Finale is in the Fourth Rondo Form, and commences thus:

Ex. 570. Fourth Movement. *Allegro.*



The plan of the Fourth Movement is:

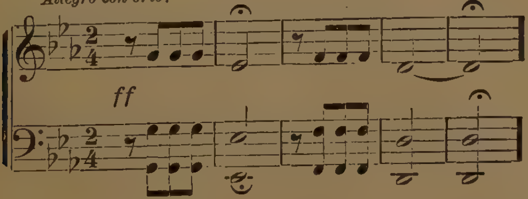
Theme.	1st Ep.	Theme.	2d Episode.	Theme.	1st Ep.	Conclusion.
26 m.	64 m.	46 m.	98 m.	26 m.	24 m.	87 m.

The Symphony (*see* 675) is a Sonata for a full orchestra, and is usually constructed upon a large and massive plan.

It generally consists of an Introduction, Allegro, Andante, Scherzo and Finale, each of which is more fully developed than is necessary in the ordinary Sonata. Beethoven's celebrated Fifth Symphony, for instance, consists of four movements. The first is in the Fifth Rondo Form, and opens thus, (we print the piano-score to save room.)

Ex. 571. First Movement.

Allegro con brio.

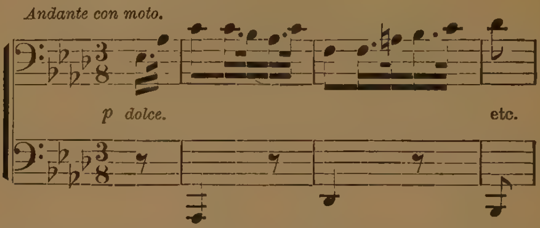


The plan of this First Movement is:

Introduction,	Theme,	1st Ep.	Con.	2d Ep.	Theme,	1st Ep.	Conclusion,
5 m.	56 m	31 m.	31 m.	127 m.	54 m.	39 m.	157 m.

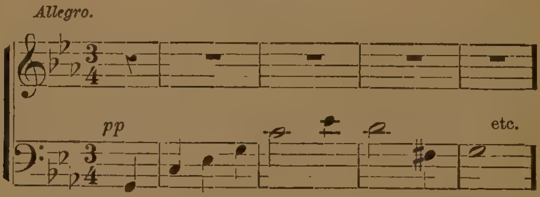
The Second Movement is a free fantasia on two themes, which contrast with each other, and are treated alternately throughout. It begins thus:

Ex. 572. Second Movement.



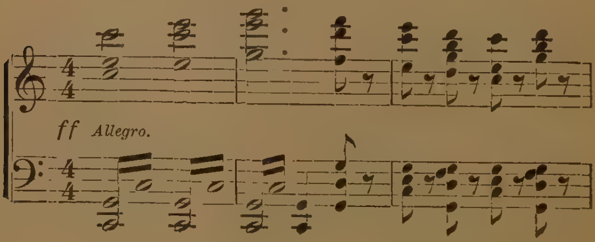
The Third Movement is an Allegro in the Applied Song Form, the first four measures of which are as follows:

Ex. 573. Third Movement.

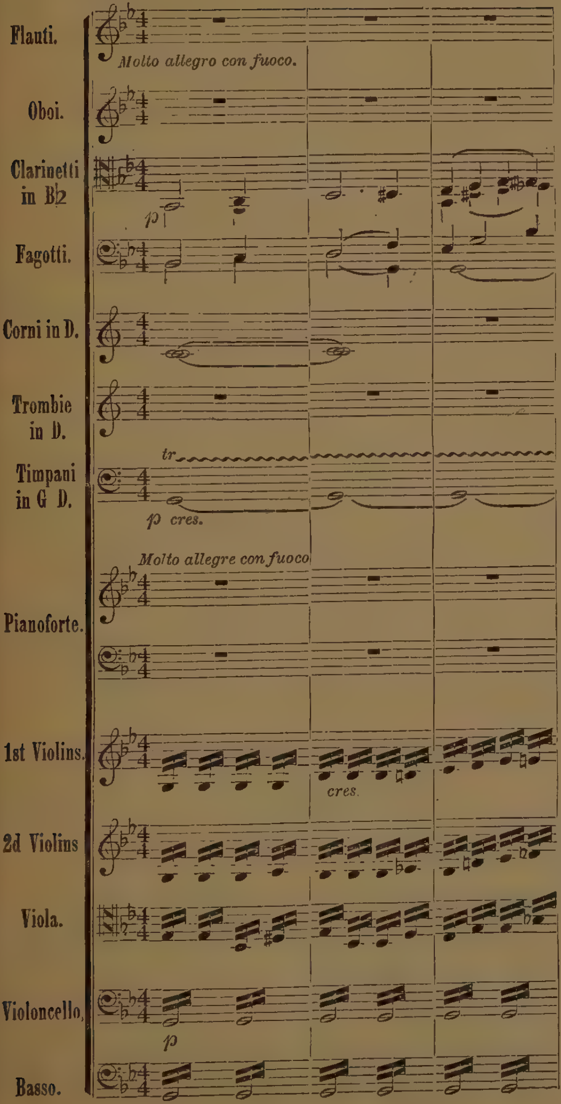


The Fourth Movement is the Finale in the Fifth Rondo Form, of which the following are the opening measures:

Ex. 574. Fourth Movement. *Finale.*



Ex. 575.

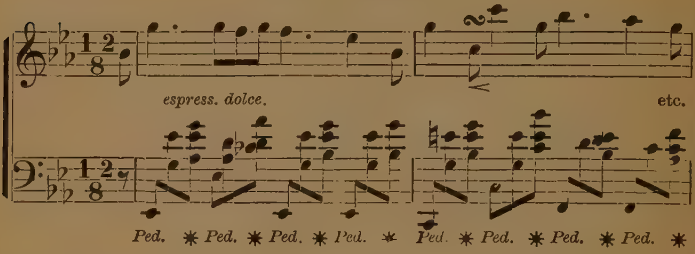


The CONCERTO, (*see* 676) is a Sonata for one or more solo instruments. It is designed to exhibit the artistic capabilities of the solo instrument to the fullest extent. The most famous concertos for the pianoforte are those by Beethoven, Schumann, Chopin, Mendelssohn, Raff, Liszt. and Henselt. Those by Beethoven are the crown of the classic school; those by Schumann and Chopin belong to the modern romantic schools. The others represent the extreme limit of pianoforte virtuosity.

The example given on this page is from Mendelssohn's Concerto for the pianoforte and orchestra, Op. 25.

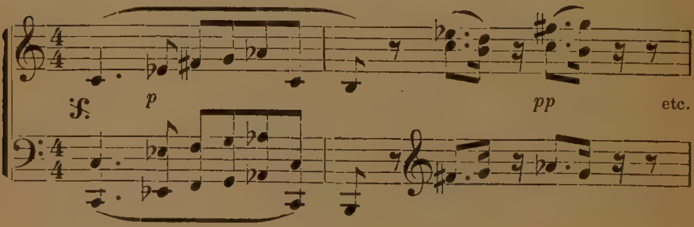
The Nocturne (*See* 678) is a composition usually written in a variety of the Song-form, for different instruments; and, as its name implies, takes on a character which accords with the calmness of a beautiful night, or a quiet evening. For example we quote the opening measures of Chopin's Nocturne, Op. 9, No. 2, in E♭ as follows:

Ex. 576. *Andante* (♩= 132).

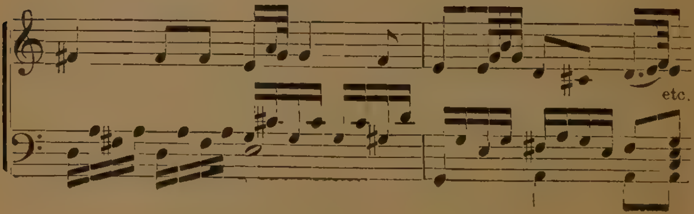


The Fantasia, (*See* 679) as its name implies, has no definite form. It must, however, conform to the æsthetic requirements of unity and contrast. One of the most celebrated pieces of this class is Mozart's Fantasia, in C minor, preceding a piano-forte Sonata. This charming piece is developed from four principal ideas, the beginnings of which are shown in the following illustrations, *a b c* and *d*.

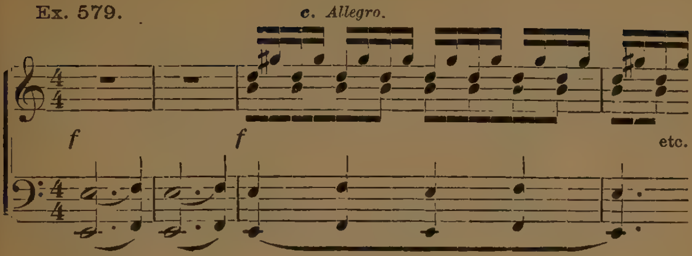
Ex. 577. *a. Adagio.*



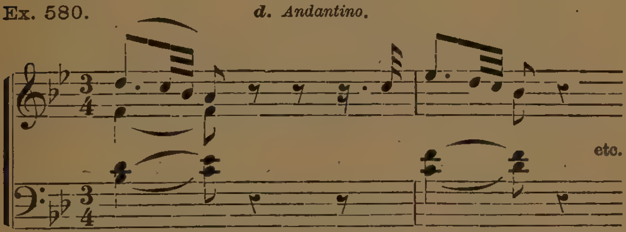
Ex. 578. *b.*



Ex. 579.



Ex. 580.

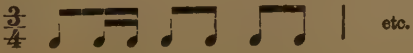


It may be proper to mention the difference between the Fantasia and Potpourri. The latter consists exclusively of melodies from other sources, with the addition, only, of the passages necessary to connect them, while the Fantasia is properly a work of the imagination.

Capriccio (*See* 680) is a name which composers give to such works as please *them*, but which do not fall into any recognized form. Capriccios are usually in *presto* movement, and sometimes resemble Song-forms, or Rondo-forms; at others they assume the unbridled license of a Fantasia. A good illustration of this style of composition is Von Weber's Momento Capriccio, Op. 12, which resembles the Rondo-form; the following is its plan:

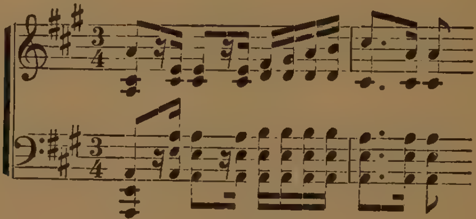
Theme in three Periods, 1st Per. in B♭. 8 m.; 2d Per. in F. 8 m.; 3d Per. B♭ 8; 1st Episode in C, 26 m. made up of motives from 1st Period of Theme; then follows 2d Period of Theme in F, 8 m. after which a Passage of 16 m. (made chiefly of motives taken from 2d Period of Theme) leads to a recapitulation of 1st Episode in D. Then follows a modification of the 1st Period of Theme, lengthened to 14 m; after this we have the 2d Episode in E♭. 32 m.. the whole ending with a Conclusion of 54 m. made out of the motives of the 1st Period of Theme.

The Polonaise (*See* 681) is a composition in the rhythm of an old Polish dance, thus:

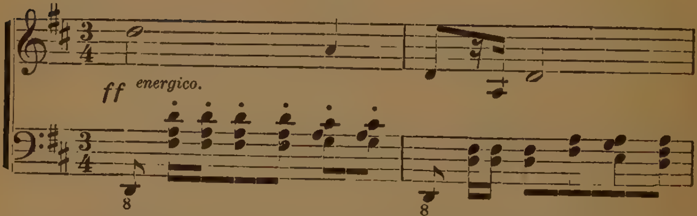


Its peculiarity is the division of the measure into six pulses, the second pulse being always divided. The Polonaise is commonly in the applied Song-form or Rondo-form, or diverges very slightly therefrom. Chopin's famous "Polonaise Militaire," is developed out of the two motives given below. *(a* and *b.)*

Ex. 581. *a. Theme.*



Ex. 582. *b. Trio.*



The author regrets that the limits originally prescribed for the present volume prevent him from giving a larger number of illustrations. However, a full definition of nearly all the forms of musical composition will be found in Book I. Part IV.

THE END.

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